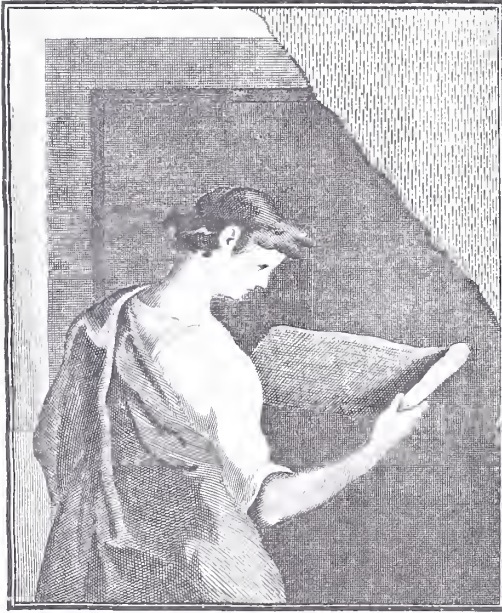




THE J. PAUL GETTY MUSEUM LIBRARY



Digitized by the Internet Archive
in 2018 with funding from
Getty Research Institute

<https://archive.org/details/artprogress04amer>

ART AND PROGRESS

CONTENTS

THE IDEAS OF A MARINE
PAINTER

By William Howe Downes

JOSEPH PENNELL AND THE
WONDER OF WORK

By FitzRoy Carrington

TWO DECORATIVE DRAWINGS
BY FRANK VINCENT DUMOND

ANNA V. HYATT—
ANIMAL SCULPTOR

By Anna Coleman Ladd

PINE NEEDLE BASKETRY

By Mrs. Julian Harris

BOTTICELLI'S SPRING—
A SONNET

By George Worthington

EDITORIALS
REVIEWS

NOTES
BULLETIN

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS
WASHINGTON, D. C.

The Washington Directory

ESTABLISHED OVER 40 YEARS

THE VEERHOFF GALLERIES

1320 F STREET

MEZZOTINTS
FRAMING

The Fine Arts

REGILLING
RESTORING

Venable's Galleries

1225 G STREET N. W.

A Suggestion for Wedding Gifts

Mezzotints
AND
Water Colors

A LARGE COLLECTION TO SELECT FROM

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS
Framing and Restoring Oil Paintings

MOORE BROS.
PHONE MAIN 1184 FORMERLY WITH V.

ARTISTS' MATERIALS ALL LEADING MATERIALS

*Drawing Materials a Specialty
Sketching Paper and Pencils, Etc.
Boxes, Etc.*

FRED A. SCHMIDT
719-721 13TH ST. WASHINGTON, D.

FRINK

Picture Lighting

THE best time to consider the lighting of a picture gallery is before the plans are drawn, but it is never too late to change over to the Frink System. We have made a specialty of picture and gallery lighting for over fifty years and have lighted more galleries and pictures than any other concern in the country. Let us help you.

WRITE OUR ENGINEERING
DEPARTMENT FOR
FULL INFORMATION

H. W. JOHNS-MANVILLE CO.

Sole Selling Agents for Frink Products
New York and Every Large City



1709

F. W. DEVOE & COMPANY

Artists' Tube Colors

Canvas, Academy Boards, Brushes for Oil and Water Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Oil of Materials for Oil and Water Color Painting, Pastel, Crayon, Drawing, Leather Work, Tinted Painting, etc.

Headquarters for STENCILS, COLORED BRUSHES, ETC., FOR STENCIL WORK

EVERYTHING IN ARTISTS' MATERIALS ARCHITECTS' AND DRAUGHTSMEN'S SUPPLIES

Ask for Devoe's, and if your dealer doesn't sell them, write for catalogue

F. W. Devoe and C. T. Raynolds Co.

101 Fulton Street and 171 West Randolph
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

New Scribner Art Books

Art Museums and Schools

Four Lectures delivered at the Metropolitan Museum of Art by G. Stanley Hall, Kenyon Cox, Stockton Axon, and Oliver S. Tonk. \$1.00 net. Postpaid, \$1.10.

The addresses comprised in this volume were given in connection with the plan of the Museum to interest teachers in art and, more definitely, to show how the objects of art found in its collections might be used by them in the practical, every-day school work. It was thought that, in consideration of the scarcity of literature on this subject, the expression of the opinions of men of the high standing of the lecturers chosen would be welcomed by those who believe in the Art Museum as an educational institution.

The Old Colleges of Oxford

Their Architectural History Illustrated and Described. By Aymer Vallance, M.A., Oriel College. **\$35.00 net.**

The most beautiful, interesting and complete book on the Colleges of Oxford—a small folio containing 50 fine collotype plates, 160 pages of text with 232 text illustrations in line and half-tone from drawings and photographs.

The Cathedrals of England and Wales

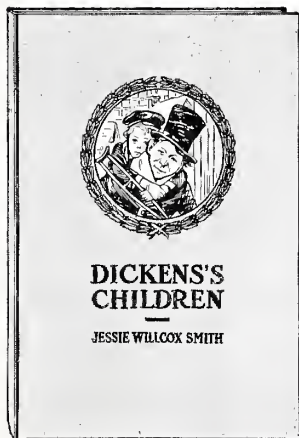
By Francis Bond, M.A. *Large Crown 8vo.* **\$3.00 net.**

Containing 500 pages, with over 200 illustrations from photographs and a series of ground plans to a uniform scale. For the use of travellers a handy edition, printed on thin paper and bound in limp cloth, can be supplied at the same price.

Paris and Its Treasures

By Mrs. E. C. Bicknell, author of "Venice and Her Treasures." *12mo. With over 60 illustrations and maps.* **\$1.50 net.**

Besides a charming and complete account of the art treasures of Paris, it includes a section on the environs of Paris, some notes on restaurants, a diary on fairs, fêtes, and other events of the Parisian year, a list of theatres, etc.



Dickens's Children

Ten full color pictures by Jessie Willcox Smith. **\$1.00 net. Postpaid, \$1.10.**

"Dickens's Children" contains ten of the prettiest colored pictures ever seen of Dickens's famous child characters. Dickens has been charged with caricaturing his characters, but this is certainly not so of his child characters; and while Cruikshank's famous caricaturish representations of the Quilps, Micawbers, Wellers are satisfying, it takes a Jessie Willcox Smith to picture the Pauls, Davids, Olivers and Tiny Tims. They are here shown in characteristic scenes with Dickens's descriptive text on the page opposite.



Charles Scribner's Sons

Fifth Ave., New York

□ JUST PUBLISHED □

TAPESTRIES: THEIR ORIGIN, HISTORY, AND RENAISSANCE. By **GEORGE LELAND HUNTER.**

With four full-page plates in color, and 150 half-tone engravings. *Square 8vo. Cloth, \$3.50 net. (In a Box.) Postage, 25 cents.* This is a fascinating book on a fascinating subject. It is written by a scholar whose passion for accuracy and original research did not prevent him from making a story easy to read. It answers the questions people are always asking as to how tapestries differ from paintings, and good tapestries from bad tapestries. In a word, the book is indispensable to lovers of art and literature in general, as well as to tapestry amateurs, owners and dealers. Ready October 25th.

MEMORIES OF JAMES McNEILL WHISTLER: The Artist. By **THOMAS R. WAY.** Author of "The

Lithographs of J. M. Whistler," etc. *Square 8vo. Cloth, \$3.00 net. Postage, 15 cents.* This volume contains about forty illustrations, including an original lithograph sketch, seven lithographs in color drawn by the author upon brown paper, and many in black and white. The remainder are facsimiles by photo-lithography. In most cases the originals are drawings and sketches by Whistler which have never been published before, and are closely connected with the matter of the book. The text deals with the author's memories of nearly twenty years' close association with Whistler especially as a lithographer.

FAMOUS PICTURES OF REAL BOYS AND GIRLS. By **L. M. BRYANT,** author of "Pictures and

Their Painters," "What Pictures to See in Europe in One Summer," etc. Illustrated with nearly fifty reproductions of famous paintings. *12mo. Cloth, \$1.25 net. Postage, 12 cents.* An artist's pictures of real boys and girls, of any country and of any time, are among our greatest treasures. The author sets forth in these pages some incidents and anecdotes from the lives of the boys and girls in the pictures she has chosen to reproduce and of the artists who have painted them. She begins with events that happened several hundred years ago and comes down to incidents of today, gathering the stories from Italy, Spain, Germany, Holland, Belgium, France, England and America.

PEASANT ART IN RUSSIA. (International Studio Autumn Number, 1912.) *Cloth, \$3.00*

net. Postage, 35 cents. Paper, \$2.50 net. Postage, 25 cents. This work is of unusual interest on account of the widespread popularity of the national Art of this great country. The unique character of the designs and the boldness of the coloring command the admiration of all interested in decorative art. The number is divided into four sections as follows: Great Russia, Little Russia (the Ukraine), Lithuania, Russian Poland. The number contains about five hundred illustrations, of which several are in facsimile colors.

YOUR HOME AND ITS DECORATION. Compiled by **SHERWIN-WILLIAMS.** With 12 color plates

and over 130 duotone illustrations. *Boards, \$1.50 net. Postage, 20 cents. (New Edition.)* The various sections of this important subject have been written by specialists, and the entire work has been carried on under the supervision of expert decorators.

JOHN LANE CO. NEW YORK

Please mention ART AND PROGRESS when writing to Advertisers



"A man is known by the magazine he subscribes for"

THE INTERNATIONAL STUDIO

\$5.00 A YEAR

"By all odds the most beautiful magazine printed."—N. Y. Tribune.

IT is the leading Art magazine published at any price. It deals with everything from painting and sculpture to house decoration, architecture and landscape gardening, including the best work of craftsmen, pictorial photographers and art-workers in every field. Every issue contains one to two hundred illustrations, numerous plates in full color, covering the art work of the world at large. Art dealers value the color plates, gravures and monotypes for framing. Homes of culture need *The International Studio*, because it is the foremost magazine for those who love beauty in all things.

SEND FIVE DOLLARS NOW FOR YOUR
SUBSCRIPTION BEFORE YOU FORGET

SEE SPECIAL SUBSCRIPTION OFFER BELOW:

THE INTERNATIONAL PORTFOLIO OF COLOR PRINTS

A portfolio of six exquisite paintings by modern masters done into full colors by the latest and best methods of color reproduction. These plates were executed in England, where the art of color reproduction has reached its highest perfection. The size of the plates, with border suitable for framing, is 12 by 10 inches.

The titles are:

VARIATIONS IN VIOLET AND GREEN	-	From an Oil Painting by J. McNeill Whistler
DOVER-EVENING	- - - -	From the Water Color by J. Buxton Knight
AN UPLAND ROAD	- - - -	From the Oil Painting by Paul Dougherty
MME. LUCIENNE BREVAL IN CARMEN	-	From the Oil Painting by Ignacio Zuloaga
A STUDY IN SANGUINE	- - - -	By J. W. Waterhouse, R. A.
"DIES IRAE"	- - - -	By Maxfield Parrish

These plates are sold separately for twenty-five cents each or one dollar for the portfolio of six, at which price we shall be glad to mail them postpaid to our readers.

A SPECIAL TIMELY OFFER

We invite our readers to take advantage of our offer (this month only) of twelve months' subscription to *THE INTERNATIONAL STUDIO* at the price of \$5.00, and let us send you this beautiful portfolio free.

JOHN LANE CO. 120P W. 32d St., New York

To Members of the American Federation of Arts and Subscribers to Art and Progress

WITH this November number **ART AND PROGRESS** begins its fourth year of publication. To have lived so long in the present era entitles to respect. Our magazine has done more than **live**, however, it has **grown**. Its subscription list is now well up in the thousands, and the magazine goes not only to almost all parts of the **United States** but to many of the **foreign countries**. This growth has been in great measure spontaneous, through the co-operation of our members and subscribers. It is thus found doubly significant of success.

IT has been our purpose and effort to make **Art and Progress** a magazine not only for artists but for **all** who appreciate beauty in its varying forms; to relate in its pages **art and life**, and to give month by month a comprehensive and impartial **survey** of activities in the **entire field of art**. From our contributors and others we have had splendid help.

BEGINNING with this number the **price** is raised to **\$2.00** a year. We intend to make the magazine more than worth it.

DURING the coming year the number of **illustrations** will be increased. We shall furthermore from time to time issue **special numbers**. One on **Craftsmanship** and another on **Sculpture** are now in preparation. These will be followed by others on **Gardening, House Decoration, Museums**, etc. Each will be in itself a unit. The **regular features** of the magazine, such as reviews of exhibitions and books, news notes, and bulletin of current exhibitions, will be continued as heretofore and the **contributed articles** will be no less notable than in the past. Through the courtesy of The Century Company we will be enabled to have occasionally a **colored inset**, which, through the employment of the most improved methods of color printing will reproduce as exactly as possible works by **American painters**. In addition to this we shall publish numerous **half-tone reproductions of paintings and sculpture** by well-known artists giving in a single issue a "**one-man group**." Five of the leading architects have promised to select for us the best works in public, semi-public, ecclesiastical, university and domestic **architecture** produced in America and these we shall illustrate with brief comment. There will be other **interesting and unique features**.

The American Federation of Arts

1741 New York Avenue Northwest

Washington, D. C.

"Portrait of My Daughters," by Frank W. Benson, which is owned by the Worcester Art Museum, is in spirit as well as actual time of production essentially a modern work. In it the effect of sunlight is vividly rendered; the beholder is fairly dazzled by its amazing brilliancy. To the painters of other days, such accomplishment was unknown. But this is something more than a painting of sunlight, it is both a portrait and a delightfully pictorial composition. Mr. Benson studied in Paris at the Academie Julien at a time when interest in the problems of light and air was rife and among the explorers in these fields he has been a leader. His work is broad, simple and direct; he uses clear, fresh color, and selects almost invariably very agreeable subjects. He has painted chiefly young girls and women out-of-doors, combining in a measure landscape with portraiture. Often he and Mr. Tarbell have employed the same models, Mr. Tarbell painting them indoors and Mr. Benson in the open. Not infrequently these have been members of their own families or close circle of friends. Thus both have interpreted phases of a contemporary life which, while peculiarly happy and vital, has not the so-called simplicity which is supposed to be picturesque. Mr. Benson's touch is light and there is a painterlike quality in all his work which lends potency to interest as well as to charm.



PORTRAIT OF MY DAUGHTERS

FROM A "MONTROSS" PRINT. COPYRIGHTED BY N. E. MONTROSS

FRANK W. BENSON

THE WORCESTER ART MUSEUM

ART AND PROGRESS

VOLUME IV

NOVEMBER 1912

NUMBER 1



THE OPEN SEA

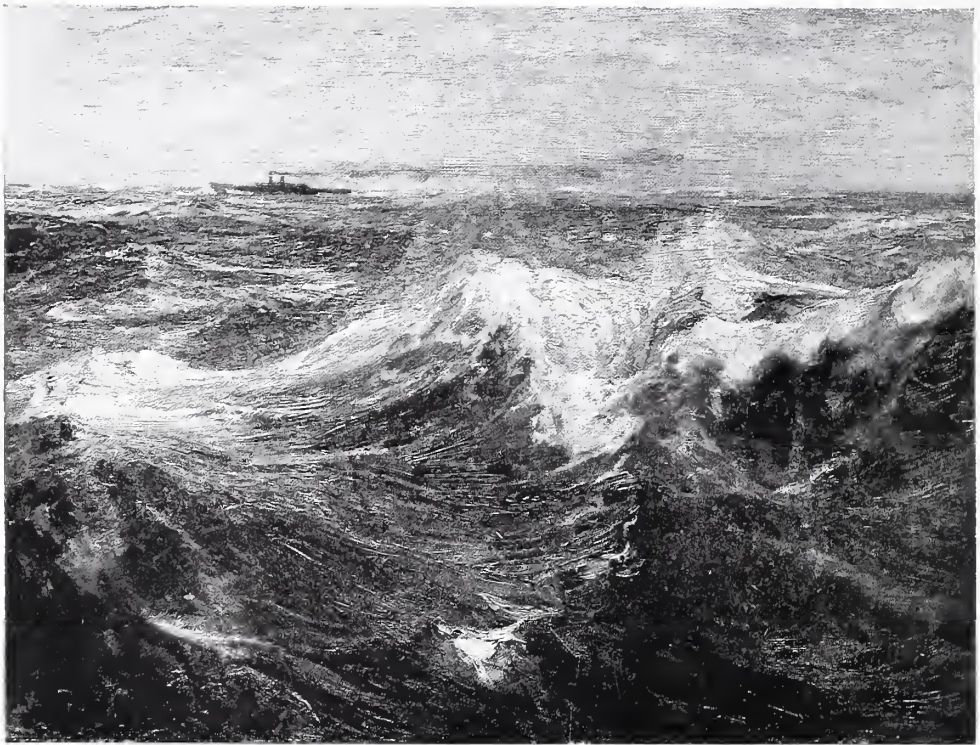
CHARLES H. WOODBURY

THE IDEAS OF A MARINE PAINTER

BY WILLIAM HOWE DOWNES

THE distinctive character of a painter's work in any special line may often be brought out by comparison with the methods, purposes and styles of his predecessors and rivals. Marine painting offers a large variety of different types of work, from the time of Van de Velde down through Turner to the most modern of its manifestations as seen in the pictures of Winslow Homer, Paul Dougherty, and Charles Herbert Woodbury. The old Dutchman's conception of the sea was grandiose and spectacular, but his method of representing it was relatively petty and niggling. It was often but a sleek foreground for a sky picture of heaped-up

clouds, or a background for the impressive display of shipping or a naval combat. As a painter of water, Van de Velde, with all his immense skill, remains somewhat conventional, though his conventions were entirely respectable. Turner, on the other hand, overwhelms and awes the spectator by his tremendous power of realizing the turbulence and sweep of the waves; and if he is the painter of effects, infusing romantic and fanciful spirit in all that he touches, he is persuasive to such a degree that we feel nature ought to look like this, whether it does or not. He seemed to Ruskin an innovator and a bold realist, but his work, placed side by side with



THE STEAMER

CHARLES H. WOODBURY

some of Winslow Homer's sea pieces, would look factitious.

The Americans of our own generation have grappled with the ocean in a scientific, sincere and direct manner, not so much in the vein of picture-makers, but as interpreters of the idea of elemental forces. They have stripped the subject of artificiality, perhaps of picturesque-ness; they have eliminated most of the conventions of marine painting; they have invented new methods to meet their purposes; and many of these methods have been the means of throwing new light on the sea, of producing an impression of it that is analogous to an actual revelation of the nature of the thing. Of course, where they have gained so much, they have also lost something.

Charles Herbert Woodbury was born and reared close to the seashore, and he never found his vocation until he began to paint the ocean. Few painters have painted it with a more familiar knowledge of its aspects, a closer sympathy

with its various moods, or in a larger imaginative style.

In his make-up there is a good deal of the scientist's dispassionate adherence to truth for its own sake, allied to the more purely artistic traits, the sensuous perception of beauty in form and color and the passion for its expression in pictorial terms. Rare is the power displayed by Mr. Woodbury of seizing those momentary aspects of the sea when it is most impressive in its action and making it actual. He has applied to this difficult problem of painting a very exceptional talent and intelligence, and has worked it out by a method entirely his own, invented and developed with a perfect adaptation to its purpose. The achievement is of importance, constituting a valuable contribution to the art of our day.

In the beginning of his professional career, in the eighties, Mr. Woodbury had an immense facility, the danger of which he soon realized. He had the



MOUNT MONADNOCK IN WINTER

CHARLES H. WOODBURY

courage and stamina not to allow himself to be carried away by it. He humbled himself, went back to the fundamentals, becoming a student of nature, and turning his back upon a too easy success. For a time, then, his work seemed, and perhaps was, fragmentary. But as his style gradually assumed its approximately complete phase, the manner in which he used his medium became an object lesson in the adaptation of means to end, and in the final form his control of his metier is so instinctive or automatic that it is no longer noticed. The distinction and largeness of his mature style are to be measured by the wonders of nature that it realizes and its significance as an interpretation of nature.

Mr. Woodbury's own philosophy of art may be outlined in some casual remarks which he made to me in his studio years ago, when we chanced to be talking of landscape painting. Landscape art, he said, has been underrated and misunderstood. Its relative importance

needs to be affirmed, and this is to be done by showing the relation between landscape and humanity. The painting of an impression, a view, a portrait of a place somewhere outdoors, has only a temporary interest. The great landscapes, those which live after their authors are gone, and which possess a permanent interest, are generalizations rather than likenesses. They may be said to represent a type of scenery, not any special locality. It is the type, not the individual, which survives. The principal defect in the usual painting of landscape is that we set forth a momentary effect, something that we have seen, a portrait of something, a local and individual reality. This is like mistaking a word for a sentence; it is the material for a picture, but it is not the picture. All the finest thoughts are in the dictionary, to be sure, but it requires somebody with a mind to combine the words so as to say something. In a work of art what we are looking for is the meaning, the



A QUIET SEA

CHARLES H. WOODBURY

thought of the man who made it, and this is just as true of landscape as it is of portraiture or historical painting. In fact, if a landscape amounts to anything, it is an historical work. The same is true of a portrait. All great pictures are historical. They represent the type, not the individual. They are generalizations and not likenesses merely. They are not studies, but the results of study. They are not literal truths, but the larger truths of philosophy, experience and feeling.

Mr. Woodbury generally begins his talks to his class at Ogunquit by saying that a picture is a thought or feeling expressed in terms of nature. He deems this important because the public usually takes it for granted that a picture is an imitation of nature. Realism, after all, is only what one person thinks the thing is like; no one can say that his view of nature is the only one. One person's view of nature is, to be sure, valuable to him, because it is his, and is therefore

worth while to him; but it cannot be imposed on others. At the same time no one else has very much right to interfere with him. Whatever a painter may be, bright, stupid, or medium, his own personal view of things is the thing for him and for him alone. Thus in his teaching Mr. Woodbury tries to throw the whole question back to the personal efforts of each individual, and to train each pupil to know himself. This is a difficult thing to do, for very few people really know themselves, but it is the one thing to do and to hold on to—one's own personality and the understanding of it. People are apt to be inaccurate in what they see. They mix what they see with what they know; it is almost inevitable. Clear sight is a very big thing. We see one thing, and we think we are seeing another. Expression must be through detail, but it must be through such a chain of detail as to point to a big principle. Out of all the detail of nature only a few items can be strung together

like beads on a string to show the whole movement of things. Trivialities may be so related as to point to a great truth. The child's view of nature is simple, straightforward, clear, but uncultivated. The child knows little detail and sees little of it, so the bigger things stand in a child's consciousness. We should be as children, but through the knowledge of adults. We have got to have much knowledge in order to obliterate our consciousness of the smaller things.

By way of illustrating the naiveté of the child's vision, Mr. Woodbury told his pupils last summer the story of the blue horse. A small boy who was riding with the artist, late in the afternoon, saw in the field, which was in shadow, a white horse, and beyond was a hill in sunlight. And the boy said, "Look at that blue horse." Well, said the artist, that

horse was just as blue as blue could have made it; the boy saw the horse as he was relatively. In other words, the white horse in the shadow was relatively blue to the rest of the landscape. The boy saw the color as it made its true impression on his mind. He did not know that horses rarely came blue. Nor did he know that the horse only seemed blue. If he had been a painter, he would have seen it the same way. But, as much of the public would have seen it, it was simply a white horse. In spite of our knowledge that horses are not blue, we want to know when the horse seems blue. The whole thing is subjective always in our consciousness. We see few objects, they are all translated into something different in our minds, but it matters very little what they actually are, so long as we place them in the proper relations to the whole.



THE BREAKER

CHARLES H. WOODBURY

It is a question of consistency. Preference, choice, is the root of the artistic impulse. Selection is what makes a picture. It must express something rare. All knowledge is relative; a fact is a relative thing; it may become nothing under certain circumstances. Unassociated details have no meaning. He who tries to set down every ripple on the surface of the sea will not only find that one ripple is pretty much the same as another, but in the end he will forget that there is a great big ocean behind those ripples.

From the general tendency of these remarks to students it may be inferred

that Mr. Woodbury deals chiefly with fundamental esthetic principles, rather than technical details, and this inference is quite right. The larger view of a given subject is his constant preoccupation, and he brings this forward in all his criticisms of his pupils' work. Moreover, it is consistently exemplified and illustrated in his own work, which is broad in the truest sense of the term, suggesting rather than describing, interpreting rather than recording, and thus presenting the concrete example of his own definition of a picture—a thought or feeling expressed in terms of nature.



NEW YORK: THE UNBELIEVABLE CITY

JOSEPH PENNELL

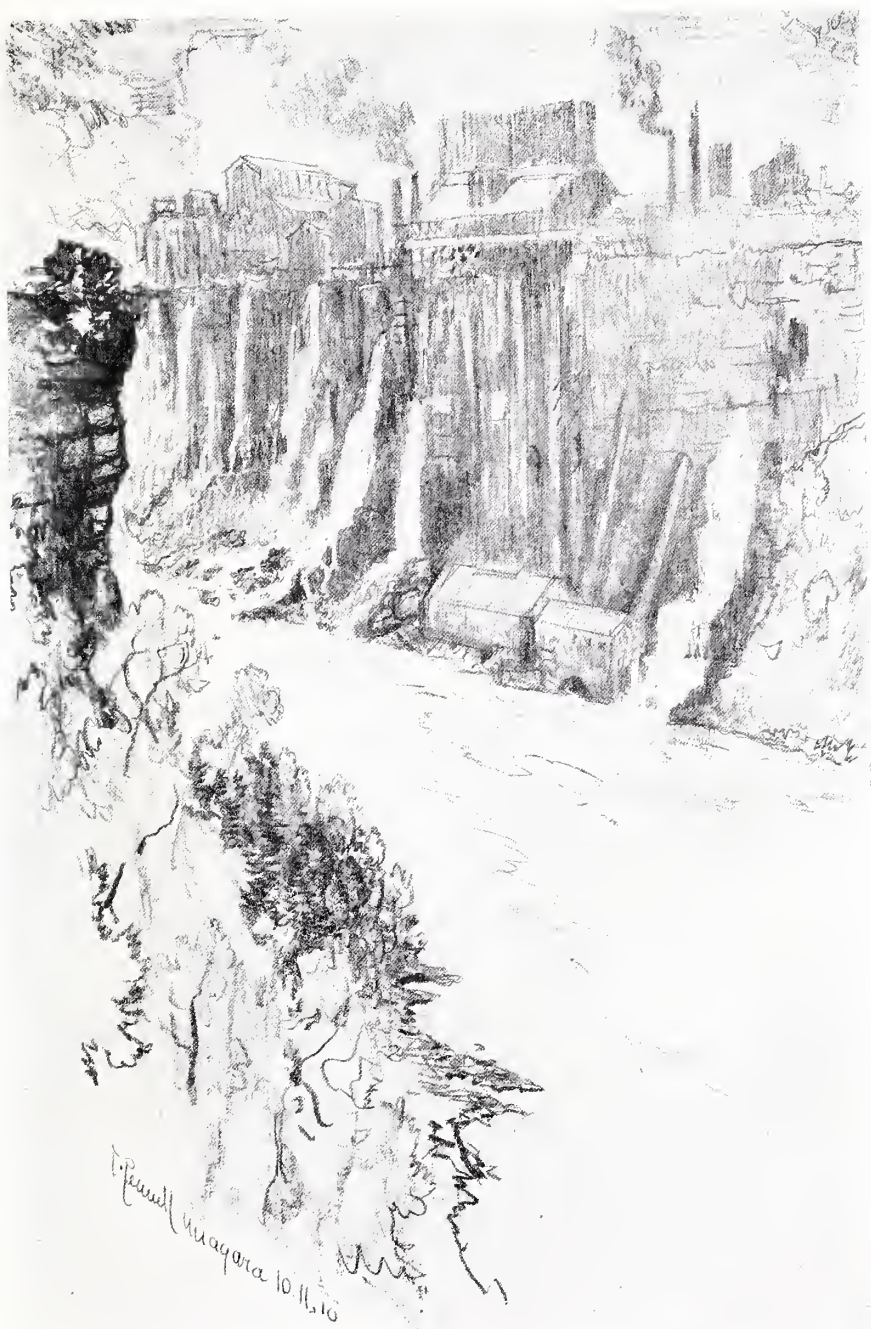
COURTESY OF MESSRS. FREDERICK KEPPEL & CO.

JOSEPH PENNELL AND THE WONDER OF WORK

BY FITZROY CARRINGTON

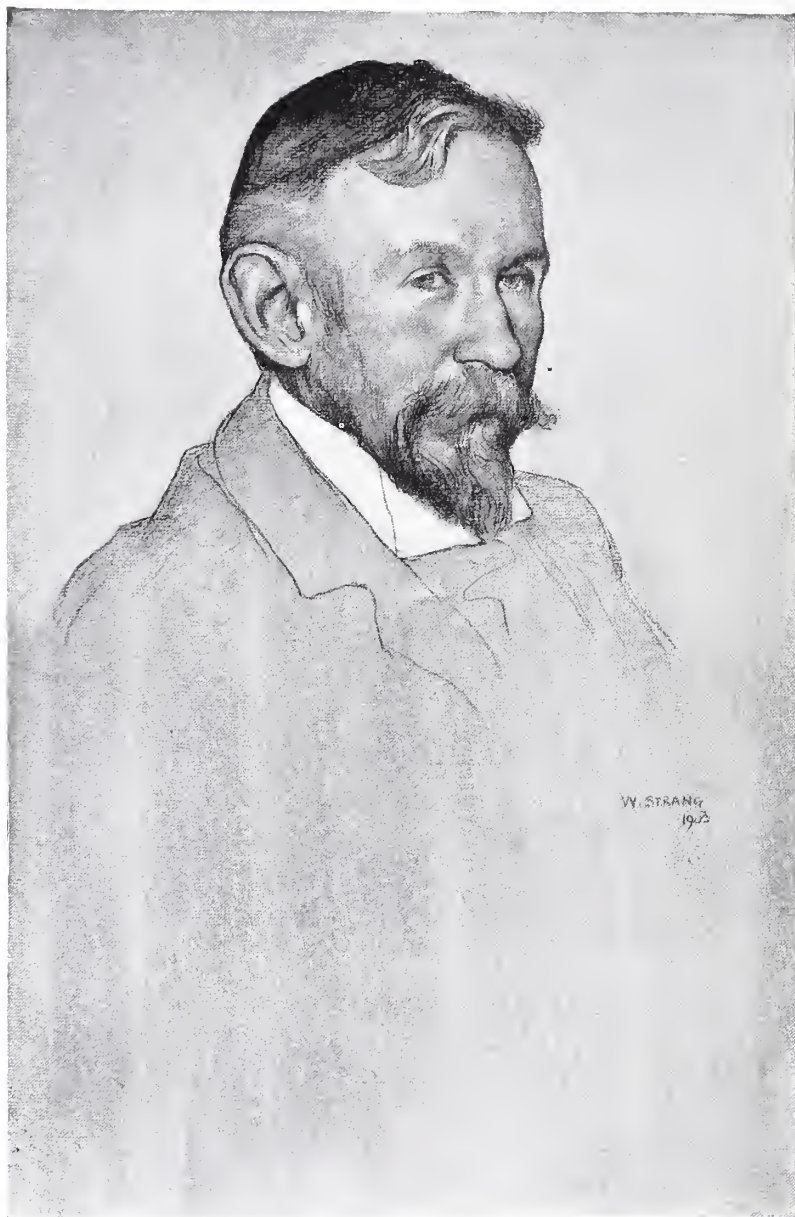
A FEW years ago the writer was asked to supply the rivulet of text which should meander through a volume of reproductions of Mr. Pennell's drawings, etchings and lithographs—a selection, of course, for Mr. Pennell

is artistically irrepressible, and his *oeuvre* of thirty years would fill a number of fair-sized galleries. Obviously, the first thing to do was to consult the artist. His reply was characteristic—"If it is to be done at all I should like



THE AMERICAN TIVOLI

JOSEPH PENNELL



PORTRAIT SKETCH OF JOSEPH PENNELL

WILLIAM STRANG

you to do it, but I have no desire to be made an 'Old Master' before my time." So the project was abandoned; wisely, I think, since even as the volume passed through the press, there was no certainty—a strong probability, indeed—that Mr. Pennell would not receive from new material a new inspi-

ration, and from it create another remarkable Series—for of late years it is a series of impressions, rather than a single subject, which he has recorded. London, "The Imperial City," had been for years, and still is, a never-failing source of inspiration to him, but this "change of heart" is chiefly noticeable



LONDON FROM WATERLOO BRIDGE

JOSEPH PENNELL

(A VIEW FROM MR. PENNELL'S WINDOW)

in the New York Series of 1904, more strongly marked in the second Series of 1908 wherein he has made visible his vision of "The Unbelievable City."

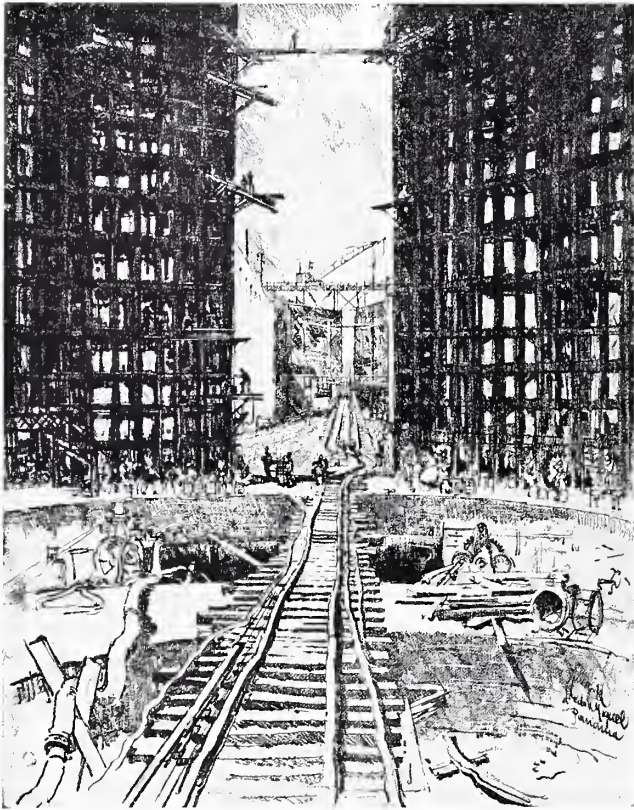
Of New York Mr. Pennell has recorded his impressions in other mediums than etching and lithography. To him, at least, it is neither ugly nor commonplace! To quote his own words: "New York rises a vision, a mirage of the lower bay. * * * The color by day more shimmering than Venice, by night more magical than London. In the morning the mountains of buildings hide themselves to reveal themselves in the rosy steam clouds that chase each other across their heights in the evening—they are mighty cliffs glittering with golden stars in the magic and mystery of the night. As the steamer moves up the bay on one side the great Goddess greets you, a composition in color and in form, with the city beyond, finer than any in any world that ever existed, finer than Claude ever imagined or Turner ever dreamed. Why did not Whistler see it? Piling up higher and higher right be-

fore you is the city; and of what does it suddenly remind you? San Ghimignano of the Beautiful Towers away off in Tuscany, only here are not eleven, but eleven times eleven, not low, mean brick piles, but noble palaces crowned with gold, with green, with rose; and over them the waving, fluttering plume of steam, the emblem of New York. To the right, filmy, delicate, and lace-like by day are the great bridges, by night, a pattern of stars that Hiroshigi never knew. You land and are swallowed in the streets that are Florence glorified—to emerge in squares that are more noble than those of Seville. Golden statues are about you, triumphal arches make splendid frames for marvelous vistas, and it is all new and all untouched, all to be done. * * * The Unbelievable City—the city that has been built since I grew up; the city beautiful, built by men I know; built for people I know. The city that inspires me—that I love."

With "The Wonder of Work" we enter, with Mr. Pennell, upon a new reading of life, the splendor and picturesqueness

of labor, in many forms, in many places; the opening chapters of a noble volume devoted to man's conquest of nature, the recombination of various elements into new forms of power. The title itself—"The Wonder of Work"—is pregnant with a strange enchantment. Work, to most of us, has mainly meant the performance, more or less well or ill

as to make from it "a thing of beauty," while still preserving all the outward appearance of reality. He has not found it necessary to create, as did Claude and Turner, from materials and suggestions furnished by nature, other and alien forms of beauty. The beauty which is all around us has sufficed; and just as Whistler, fifty years ago, showed us that



BETWEEN THE GATES. PEDRO MIGUEL LOCK

JOSEPH PENNELL

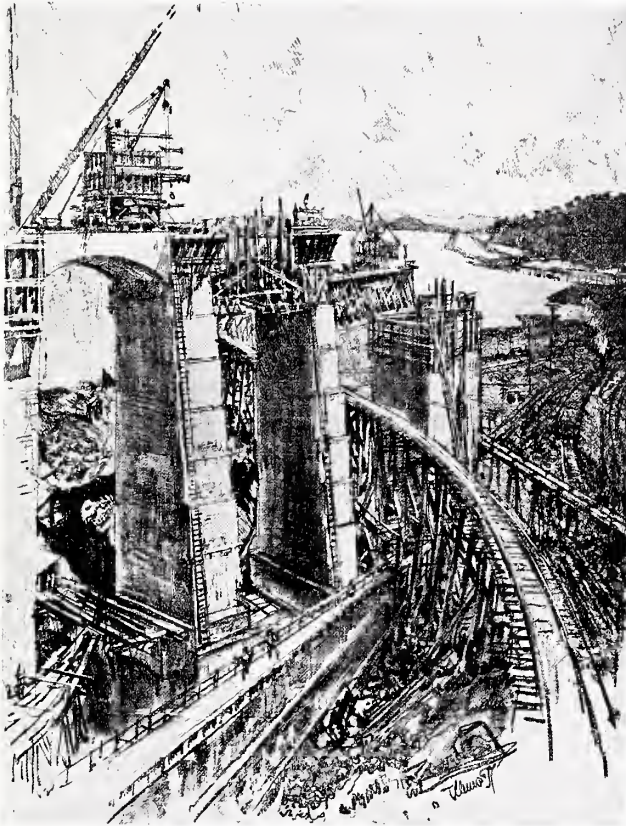
(COURTESY OF MESSRS. FREDERICK KEPPEL & CO.)

according to our abilities and temperaments, of necessary, and often uncongenial, tasks. To Mr. Pennell, more than to any graphic artist of our time, has there been revealed the essential nobility of labor, the glory, as well as the wonder, of work well done, and from these later lithographs and etchings there breathes forth an inspiration to all who will truly read them, a compelling argument for the divinity of man. Nor is this all, he has so shaped his material

the Thames, with its warehouses, breweries, and factory-chimneys seen through the morning or evening mists—and seen through a temperament—is every bit as beautiful, and of a more subtle beauty, than the glories of Venice, so Mr. Pennell has seen, and has taught us how to see, new forms of beauty in many new and unexpected, though long-familiar, places. Some of his etchings of Pittsburgh—the city half seen, half hidden in its smoky envelope, with “sky-

scrapers" shouldering their way toward the hidden sky, are marvels of simplicity of treatment and of subtlety in printing—veritable "paintings on copper." The grandeur of "The Falls," at Niagara, has been recorded, inadequately for the most part, by hundreds of artists and writers, but it remained for Mr. Pennell to see in the spouting tail-races

a stranger for over half a century. With apparently the greatest ease, with a minimum of effort, he has seized and set down the essential features of "The Cut," the great locks now nearing completion, the impenetrable jungle, the Administration Buildings, rising row on row, a composition worthy of Hiroshige!—and the old Canal, its banks fringed with loco-



APPROACHES TO GATUN LOCK

JOSEPH PENNELL

COURTESY OF MESSRS. FREDERICK KETTEL & CO.

of the monster power-plants a beauty greater than that of the famed Falls at Tivoli.

But it is of his latest achievement that one would wish to speak—the lithographs of the Panama Canal—since, in his own words, these subjects have given him "the greatest artistic inspiration of his life." Lithography, a Cinderella among the Arts, in the United States at least, has developed, as he uses it, a power and a force to which it has been

motives, machinery, and bulks of iron, abandoned, half hidden now by the tropical vegetation which has grown up about them—a riot of ruin, the wreck of some giant castle of the Iron Age. It is, however, the essential truth of his presentment that most has impressed those best competent to judge. Of these Panama lithographs, Colonel Goethals, Chief Engineer of the Canal, writes:

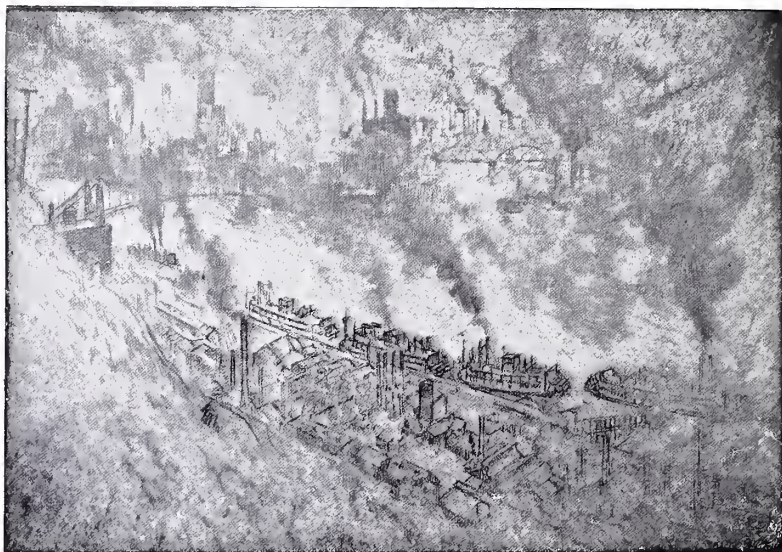
"I cannot express in words the pleasure that these pictures give me, as they

illustrate so clearly, forcibly and vividly the work, and portray actual conditions with a force which I did not think could be developed in a picture."

They are, indeed, an inspiring record of a great work—the greatest work of modern times.

What will Mr. Pennell do next? Who

can tell? It would seem as though there now was left no bigger thing to "tackle"—save the mountain peaks and canyons of the Wonderland of the West. For the moment, his latest exhibited work is a group of some half dozen lithographs of Philadelphia—surely an ideal resting place for the moment.



PITTSBURGH No. 2

JOSEPH PENNELL

COURTESY OF MESSRS. FREDERICK KEPPEL & CO

TWO DECORATIVE DRAWINGS BY FRANK VINCENT DU MOND

ON the following pages there will be found a colored inset consisting of two decorations by Frank Vincent Du Mond for a poem by Emily Huntington Miller entitled, "The Grapes of Eschol." It is published just as it appears here in the November issue of *The Century Magazine* and is included in this number of ART AND PROGRESS with the permission of The Century Company.

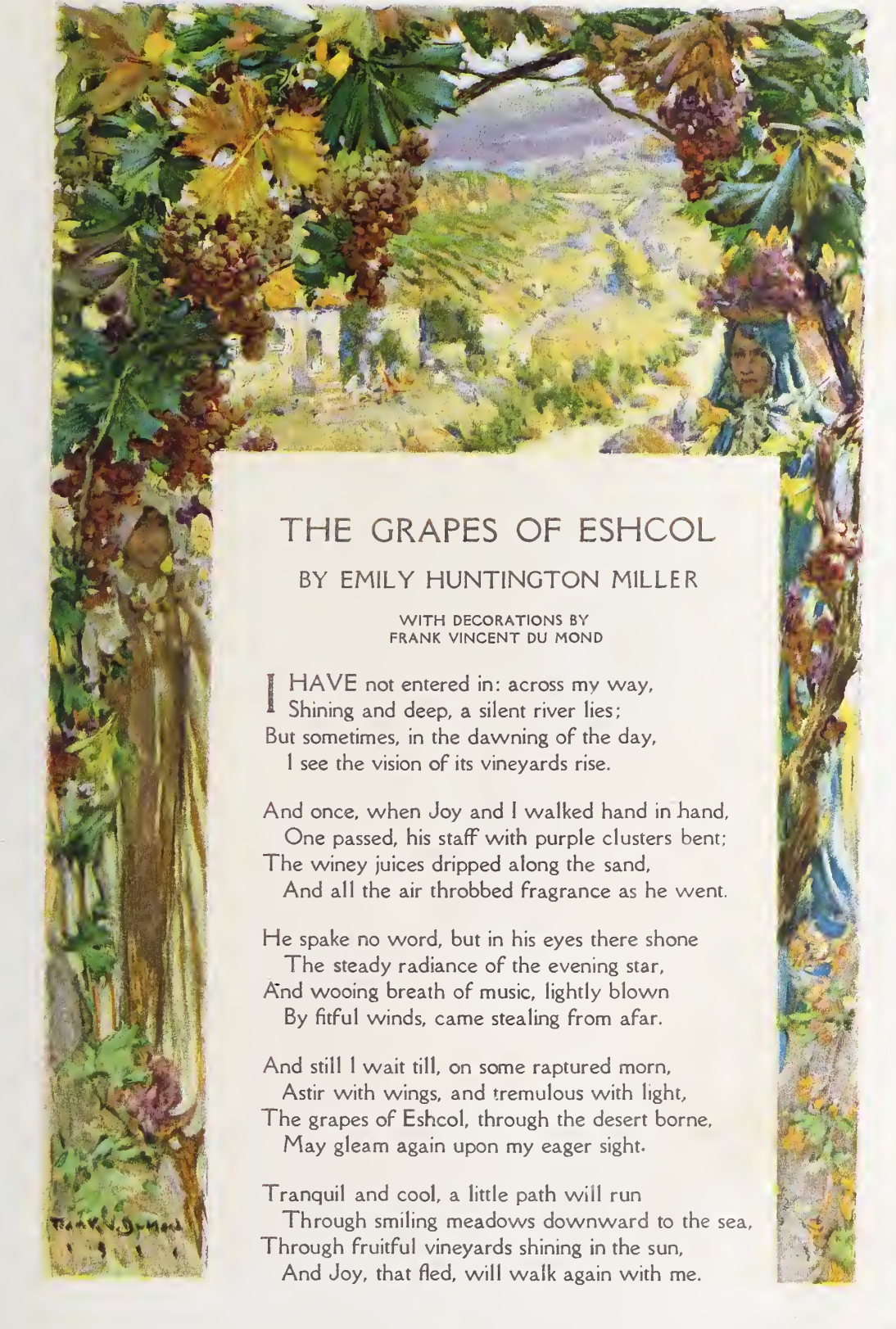
This inset is of interest not only on account of the beauty of the drawings, but because it is one of the first serious

tests made by any magazine in this country of the recently invented "offset" color printing process, by which colored pictures can be produced on a fairly rough paper instead of on the highly finished paper on which such pictures have heretofore been printed.

This is an added proof of *The Century's* interest in reproducing the work of our leading American artists in a creditable and careful manner and in keeping the art of American illustration on a really high technical plane.







THE GRAPES OF ESHCOL

BY EMILY HUNTINGTON MILLER

WITH DECORATIONS BY
FRANK VINCENT DU MOND

I HAVE not entered in: across my way,
Shining and deep, a silent river lies;
But sometimes, in the dawning of the day,
I see the vision of its vineyards rise.

And once, when Joy and I walked hand in hand,
One passed, his staff with purple clusters bent;
The winy juices dripped along the sand,
And all the air throbbbed fragrance as he went.

He spake no word, but in his eyes there shone
The steady radiance of the evening star,
And wooing breath of music, lightly blown
By fitful winds, came stealing from afar.

And still I wait till, on some raptured morn,
Astir with wings, and tremulous with light,
The grapes of Eshcol, through the desert borne,
May gleam again upon my eager sight.

Tranquil and cool, a little path will run
Through smiling meadows downward to the sea,
Through fruitful vineyards shining in the sun,
And Joy, that fled, will walk again with me.





GROUP OF HORSES

ANNA V. HYATT

ANNA V. HYATT—ANIMAL SCULPTOR

BY ANNA COLEMAN LADD

THOSE who saw at Gorham's the sweep and rhythm of that magnificent group of eight horses in the grasp of a charioteer, made by Anna Vaughn Hyatt, will realize that here is a new power in American sculpture. Amid the profusion of animal pieces (where Albert Laessle's stand pre-eminent for their Japanese-like fidelity of detail) these Hyatt groups have a dramatic power of life—passionate, intimate or humorous—which differentiate them from the others. With all its sculptural and decorative qualities, there is more in this group than a stampede of wild thoroughbreds. It is as if the Passions themselves were represented, held in check and controlled by an iron will, as indi-

cated in Carducci's lines on the base: "All the reins I would hold in my own hand." The rearing, plunging, biting thoroughbreds carry the spectator with an irresistible onrush to the very brink of the precipice at which they are arrested.

No less stirring is the superb Jeanne d'Arc of the Salon of 1910, the monument which the Bishop and Municipality of Blois wish to have placed before their historic château, if money can be raised for the purpose—an extraordinary honor, by the way, for a young American sculptor. When starting this vigorous conception, the artist sought for a horse of the type of Percherons adapted to carry the heavy armor of the time; a



JEANNE D'ARC

ANNA V. HYATT

search filled with difficulties, until the Magazins du Louvre voluntarily offered one of the fine specimens in their stables. The animal was led each day to the

studio in the Latin Quarter, until the heroic group was completed.

This keen search for truth and individuality in animal forms evinced itself



HIPPOPOTAMUS AND JAGUAR

ANNA V. HYATT

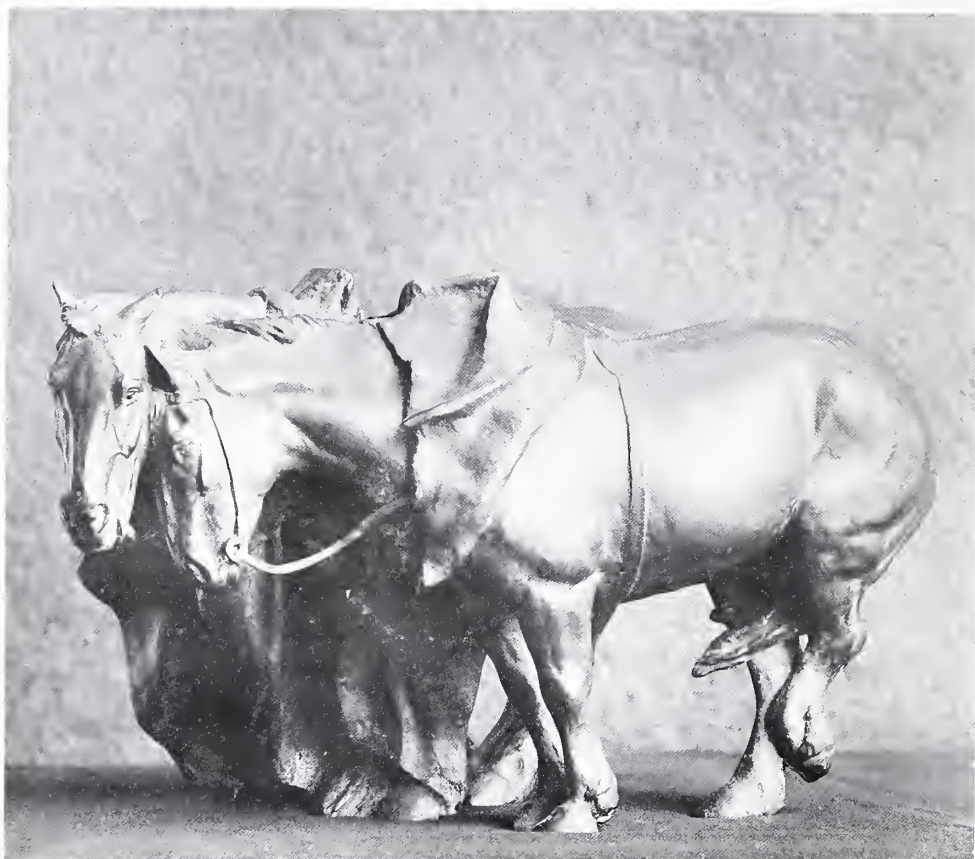
early, for Anna Hyatt was little more than a baby when, like Giotto, she followed and drew the sheep on a farm, and knew by heart the points and names of a hundred thoroughbreds from pictures, before she had learned to read.

It was not, however, until 1902 that she took up sculpture, working and studying unweariedly, first, at the League, where she followed Gérôme's

advice to study figures for awhile before returning to animals, and later profiting by the criticisms of Gutzon Borglum.

It was in Daubigny's studio at Auvers-sur-Oise that she modelled her great danes, and the jaguars now in the Metropolitan Museum.

The strongly-modelled heroic lion for the children of Dayton, Ohio, is a de-



RESTING

ANNA V. HYATT

parture from the conventionalized animal, while it would be hard to conceive a more daring and vigorous composition than that of the hippopotamus tossing a jaguar shown recently at Gorham's. The search for truth led her often into the very cages of the beasts at the Bronx; and in all her bronzes there is the same

intense joy in free movement and the play of muscles, controlled by a severe sense of form. A happy differentiation of texture in skin, hair and bone, a sympathy and insight in all forms of animal life, and a sane sense of clean-cut design make this sculptor's work one to be enjoyed by all lovers of life in art.

PINE NEEDLE BASKETRY

BY MRS. JULIAN HARRIS

IN the preface to the "Pine Needle Basket Book" an account of the work of his mother, a Georgia woman, and the pioneer in this industry, Dr. McAfee says: "Being an earnest advocate of the gospel of work, and believing sin-

cerely that there is no age-limit to usefulness, it occurred to me that if my mother, who was seventy years old last December, and who is still an active member of the work-a-day world, would publish something of her work as a

seventy-year mile-post, it might serve to encourage others along the journey of life."

Thus, being let into the secret of the seventy years' youth of the originator of pine needle basketry, it is no surprise to learn that she is one of the many women whose creative ability was developed through war-time hardships and exigencies. If a domestic chronicle of those times could be compiled which would be as graphic and complete in detail as are many of its historical records, what a vivid picture it would present of the ingenuity, versatility, courage and capacity of Southern women!

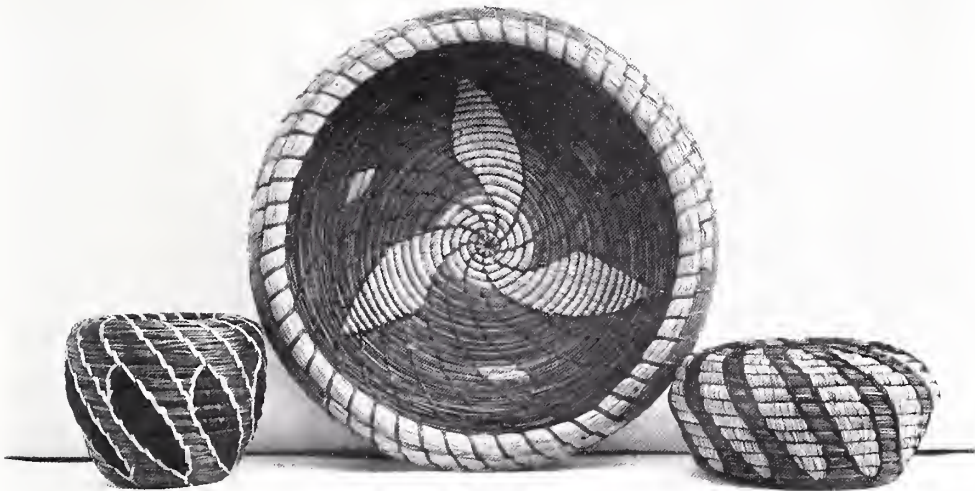
Like those hardy survivors at sea who find themselves held prisoners for many months on desert islands or barren, unknown shores, many Southern women, mistresses of slaves and mothers of families, found themselves and their charges, toward the close of the war, reduced to their last shabby garments, the

pantry supply bankrupt and the burden of provision for each small colony entirely dependent upon the ingenuity and resource of the house mother.

Many a delicately reared woman in those days discovered for herself the relation between necessity and invention; and the products of her brain and fingers, if gathered together, would form an exhibit quite as picturesque and instructive as any in our natural history museums.

In this particular case it was the need of a hat which called Mrs. McAfee's inventive talent into play. With the nearest town thirty miles away and no train or trolley available, with the sun of South Georgia beating relentlessly down, it was a situation of some gravity when the men's hats gave out. Sunbonnets were not to be thought of. Imagine a soldier, home on furlough, arrayed in a "slat bonnet"!

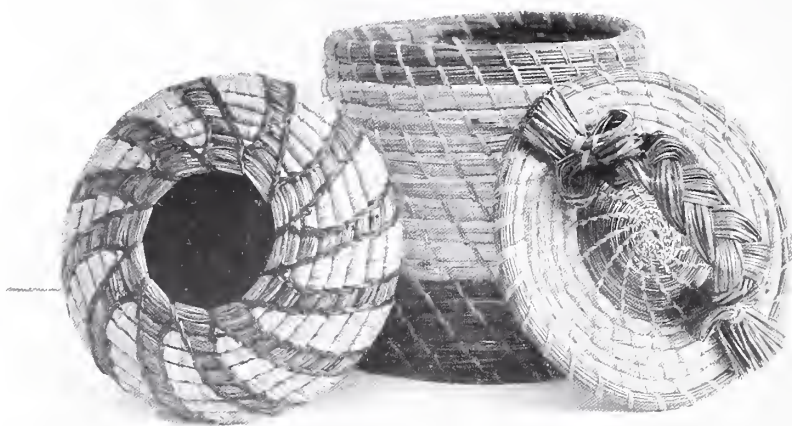
Mrs. McAfee's first experiment was



PINE NEEDLE BASKETS

MRS. McAFEE

COURTESY OF THE PINE NEEDLE PUBLISHING COMPANY



PINE NEEDLE BASKETS

COURTESY OF THE PINE NEEDLE PUBLISHING COMPANY

MRS. McAFEE

with the bulrush, but this she found too heavy. Then she chanced to see a load of pine straw on its way to cover a potato bed, when, lo, the vision of a pine needle hat flashed across her "inward eye," and the first piece of pine needle millinery was sewn with the last spool of Coates' thread! This hat was made for her father and he declared that aside from his cap of gray he liked no other so well. "It was as light and comfortable as a Panama."

Years passed after the weaving of this quaint head covering, in which interval the young mother took on the honors of grandmother, her nimble fingers busied, like Martha's, with "many things"; the weaving was forgotten and the pine needle hat became a legend of the past. But one day a ramble in the far-stretching piny woods with a band of grandchildren, in quest of a bag full of the spicy brown needles for a pillow, brought a chorus of requests from the youngsters for the tale of great-grandfather's famous hat. After which, of course, grandma was besought for a copy of that primitive sample of headgear, and, sitting on the ground, she made a miniature hat or a tiny basket for each child.

As an outcome of this episode, just a

few years this side of seventy, Mrs. McAfee again took up her weaving and the result was the first basket made of the needles of the long leaf Southern pines. Both her daughter and her grandchildren learned to make the baskets, and a little girl of five years achieved a creditable sample under grandmother's tuition.

Since then Mrs. McAfee has made many beautiful baskets of various shapes and sizes, has taught six years in the Summer School of the University of Tennessee at Knoxville, and has had hundreds of pupils. Her baskets are much in demand in the beautiful Florida shops frequented by Northern tourists, and a Pine Needle Publishing Company has been formed in New York which issues a book of fifty pages, fully illustrated, with a descriptive account of the "*Pinus Palustris*," or long leaf pine, a history of the industry and complete directions for making the baskets.

In the foreword Mrs. McAfee tells her method of curing the needles, with directions for obtaining the different shades of brown, ranging from pale tan to deep chocolate. The young and the mature needles yield different shades upon being cured, so no artificial coloring need be used. If desired, various

grasses can be employed in the ornamentation of the baskets, also manila, raffia, corn husks, yucca and the long leaves of the sorghum cane or millet.

Mrs. McAfee finds it unnecessary to use artificial coloring upon any of these accessory materials except the manila or raffia. The delicate gradations of shade can be controlled in the curing, and contrasting color can be introduced in the sewing material.

Mrs. McAfee's knowledge of form is delightful. Her baskets are invariably of pleasing shape and correct proportion. Her sense of design is equally sure; she seems to have a native feeling for fitness, and each basket gives a sense of satisfaction that results only from a perfect accord of shape and decoration.

The natural color of the well cured needles has a warmth and depth that is

not found in any other material, and provides a rich, sympathetic background for orange, yellow, black and white. The texture of the needles becomes of a satin iridescence through the process of moistening, which also increases the toughness of the material, thus achieving a basket of unusual strength and durability, particularly adapted to handsome furnishing, both because of its mellow beauty and its substantial form.

One of these well shaped, durable baskets, sewn with a vigorous yet delicate pattern in orange and black, exhaling the spicy odor of the pine woods, cannot fail to give a shock of pleasure to one who is not familiar with the pine needle as a material for basketry. To the lover of the pine itself, these baskets are a longed-for embodiment of all its stately beauty, its healing fragrance.

BOTTICELLI'S SPRING

BY GEORGE WORTHINGTON

Art's monk-made ceremonies, in the joy of Spring,
Would Botticelli burst. Free as a faun
He plucked a feather from a cygnet's wing
And dipped it in the liquid tints of dawn;
And soon that magic lyric had he drawn,
Whose subtle lines forever flow and sing,
With the swan's grace, not of a dying thing,
But of new birth, of April and of dawn.

Freedom and Art go hand in hand. No creed
May hold the painter's brush nor poet's pen;
Receptive minds, where Nature sows the seed
Must yield in beauty flower and fruit again.
Hold but an open mirror to the day
And lo! God's face, that shall not fade away.



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams	Francis C. Jones
John W. Alexander	Percy MacKaye
T. Lindsey Blayney	Lee McClung
Henry Turner Bailey	F. L. Olmsted, Jr.
Ralph Adams Cram	C. Howard Walker

PUBLICATION COMMITTEE

Francis W. Crowninshield
James Barnes
A. E. Gallatin
David Lloyd
D. C. Phillips, Jr.

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV NOVEMBER 1912 No. 1

THE ART OF OUR TIME

Faith is essential to progress. One who did not believe in himself, the reasonableness of his effort, and in others, would never take a single forward step. On this account it seems eminently worth while to record in these columns, at this time, when a new art season is opening, the optimistic utterances of one of our contemporary writers, as well as certain facts which have come under our own observation.

After describing briefly the conditions under which art found expression in the Gothic Period in Europe, Miss E. L. Cary, the art critic of the *New York Times*, says, in an article published in

that paper on September 29th: "Probably a Greek of pessimistic tendency would have found little to encourage him in the European art of the tenth or eleventh century; * * * from his point of view art was dead, but the critic of to-day, looking back can see the birth of an equally important art impulse in the Gothic period, expressing a different civilization and new tendencies in human progress.

"It requires little courage to predict a similar awakening for our own people and an appropriate expression of our own Zeitgeist in a new art form. * * * The way in America is being cleared for it with a rapidity and thoroughness that can find no parallel in history. The evolution of taste on the part of American collectors is a matter of wonder in all parts of Europe. * * * On the other side we are constructing vast buildings in the west and east and north and south which await their decorators. Our architects are confronting problems fixed by exigencies of commerce and industry and other problems arising from the desire of our rich people to live in beautiful surroundings. The physical demands of the country are also making their impression on its art. When Mr. Pennell visited the lock at Pedro Miguel he asked the engineer in astonishment how he had come to make the splendid springing lines of his arches and buttresses as fine as those of a cathedral, and the reply came that it was done to save concrete. These are the engineering problems that inspire the artist of to-day, and our bridges and sky-scrapers will have for their future historian as close association with the beginnings of our new American art as the cathedrals have with the beginnings of Gothic art."

Miss Cary adds that "no one sees more clearly than the reporter of art movements the dull side of modern art," but she declares also, "that no one who has watched with open mind for the signs of progress has failed to perceive them."

All this is very true; our architects are grappling with gigantic problems, our painters are finding more and more

frank and sincere self expression, our sculptors are producing work which now and then savors of universal truth, our illustrators are pictorially recording contemporary life and in no mean way. But what is more, the people of our land are turning their attention more generally to art, being led through curiosity to interest and appreciation. The demand for exhibitions of art throughout the country has become enormous. The American Federation of Arts is planning to send out this winter on separate circuits no less than eighteen exhibitions, all of which will uphold a high standard, and even these, going in some instances to six or eight cities each, do not satisfy the demand. Much is being done by the public schools toward awakening interest and cultivating appreciation. It is a gradual evolution and an unconscious development.

There are those among us who cry out that there is no art in our land, but as Arnold Bennett says in his article in the October number of the *Harper's Magazine*, they have not looked in the right quarters for vital art—those quarters where it has been brought forth by popular demand, for example, the architecture of our railway stations and the draftsmanship and sketch-writing of newspapers and magazines.

Compare the conditions fifty years ago with those to-day. Where, then, were our palatial railroad stations, our State and City Art Commissions, our art schools? What, then, was our sculpture, our domestic architecture? Or how did our public and private collections of art stand with those of to-day? In the book reviews in this number of ART AND PROGRESS will be found mention of a little illustrated guide book to the art in public collections in New York and Boston, published in Leipzig, in German, for the benefit of German travelers in the United States. Fifty years ago such a publication would have been an absurdity, to-day it is not only logical, but will command respect. That despite all our blunders and discouragements we are making progress there can surely be no doubt.

NOTES

A NOTABLE EXHIBITION OF TEXTILES

From the last week in November through the month of December a notable collection of Ancient Textiles will be exhibited in the Albright Gallery, Buffalo. The loan of this collection was secured in Paris by Miss Cornelia B. Sage, Director of the Albright Gallery, during a recent visit to that city. It was her privilege at that time to see many of the greatest collections in the French capital, among them that of Messrs. Bacri, well known and distinguished critics and collectors. This collection comprises many fine and rare specimens of ancient fabrics and stuffs which are considered now almost priceless. Indeed, both for the great Munich Exhibit of 1910 and for the Exhibitions of Les Arts Decoratifs, Paris, it was largely drawn upon. It is this collection which Miss Sage succeeded in borrowing and it is an unusual opportunity that will thus be afforded art lovers in America.

This great and comprehensive collection dates from the first years of the Christian era to the eighteenth century; it includes some rare Coptic specimens, Persian stuffs, Arabian, Italian, Byzantine, Spanish, Hispano-Arabian, German, Swiss, French, English and other countries. There are Priest's vestments, chasubles, orphreys, copes, bits of stuffs of rugs and velvets, altar cloths and draperies.

Such an exhibition of ornamental textiles sheds a new light upon the development of certain artistic fabrics and illustrates the survivals and modifications of older ornament. The specimens are of peculiar value to the work of a museum and for the study of art lovers. The collection should be universal in its appeal.

A review of this exhibition with numerous illustrations, secured through the courtesy of Miss Sage and the owners, will be published in the December number of ART AND PROGRESS.



THE HACKLEY ART GALLERY, MUSKEGON, MICHIGAN

THE HACKLEY
ART
GALLERY

It is prophesied that before many years a town without an art gallery will be as rare in the United States as one without a library is to-day. Certainly within the last few years the number of art galleries has been greatly increased. One of the most recent in time of establishment is the Hackley Art Gallery of Muskegon, Michigan, a photograph of which is shown on this page. This gallery was completed a few months ago and was opened, as has previously been noted in ART AND PROGRESS, with an Inaugural Exhibition comprising many important works. The building cost about \$150,000 and was erected out of money left by the late Charles H. Hackley, who also provided for its endowment. It is, as it were, the outgrowth of the Public Library which was first established by the same generous donor. Already steps have been taken to secure a permanent collection and some very good examples of paintings by leading men of American, Dutch and French schools have been purchased. The building contains five large galleries

located on the second floor, underneath which, occupying the full length and breadth of the building, is a fine auditorium. Mr. Raymond Wyer, the director, has arranged for several special exhibitions during the winter, among which will be a collection of small bronzes by Prince Troubetzkoy.

ART IN
ST. LOUIS

At the City Art Museum, St. Louis, there is now being held a notable exhibition of paintings by American artists. The major part of this exhibition was secured from the exhibition held during the summer at the Albright Art Gallery, Buffalo. But in addition to works shown there, are numerous canvases selected by Mr. R. A. Holland, Acting Director, from the Carnegie Exhibition and from the studios of various well-known artists. At the same time a special exhibition of paintings by Mr. E. H. Wuerpel is being held. During November there will be two special exhibitions, one of works by Mr. Bryson Burroughs and the other of recent paintings by Mr. Walter Elmer Schofield. In December the Society of

Women Painters will exhibit in the City Art Museum; in January a one-man show by Mr. Leonard Ochtman will be held. From January 25th to February 22d is scheduled an exhibition of works by painters of the Far West. In March the National Sculpture Society's rotary exhibition of small bronzes will be set forth, and in April a Memorial Exhibition of the works of the late Louis Loeb will be shown. In addition to these exhibitions plans are being made for the extension of the museum's work in various directions and also for the increase of its permanent collections.

CHANGES IN THE FOGG ART MUSEUM

The Fogg Art Museum of Harvard University, which was built in the year 1895, has grown

to such an extent that the building as originally planned is not adequate for its present needs. Some changes are being made at present on the ground floor, and it is hoped that in the main gallery on the second floor other changes can be made next summer. It is also hoped to build a wing when money can be secured for that purpose, so that the Fine Arts Department of Harvard University may be suitably housed in one building instead of being scattered in two or three buildings as it is at present.

The lecture hall, which has been too large, is being divided by a partition into two parts—a good-sized lecture hall and a gallery for casts. In these two rooms will be placed the collection of casts of some of the most important Greek statues. By this change the original Greek marbles will no longer be crowded in among the casts as they have been heretofore.

The famous Greek statue of Meleager and the other beautiful Greek originals will be placed in the main entrance hall, where also will be the collections of vases and terra cottas and the fine Loeb collection of Arretine pottery. The rooms which were formerly used to house these collections, and the Renaissance casts, are being made into much better exhibition rooms than they have been,

though temporarily they are to be used for other purposes. One is to be a small lecture room, and two are to hold the Fine Arts books of the Harvard College Library until the new library building is completed.

ART IN THE PUBLIC SCHOOLS

The School Art League of New York has just issued its calendar of lectures and meetings for October to January inclusive. There is a course of lectures for members at the Metropolitan Museum of Art at 3.45 P.M. on Wednesdays to be given by Mr. Edwin H. Blashfield, president of the Mural Painters; Mr. John Quincy Adams, of the Art Commission of the city, and Mr. Louis Weinberg, of the College of the City of New York. There will also be a lecture on stained glass by Mr. Frederick S. Lamb at the Lamb studios and a lecture by Mr. Christian Brinton during the exhibition of Scandinavian paintings. The annual meeting will take the form of a luncheon at the National Arts Club.

Pursuant to the plan of School-Museum co-operation initiated by Dr. Maxwell and Director Robinson, three story hours have been arranged for elementary pupils in the Metropolitan Museum of Art at 4 o'clock on Wednesdays, October 16, November 20 and December 18. Mr. Louis Weinberg will talk about "A Little Friend of Columbus," "A Child of the Dikes" and "The Story of a Little French Boy—Jean François Millet."

For high school pupils the Saturday morning visits to current exhibitions in the American Fine Arts Building will be continued, under guidance, as has been done for several seasons.

Mr. Edwin H. Blashfield invited the General Committee of the School Art League to his studio on Saturday afternoon, September 28th, to see his large mural painting which is destined for the dome of the Wisconsin State Capitol at Madison. This Committee consists at present of delegates from 136 elementary and high schools. It is hoped that



COURTYARD, SOCIETY OF ARTS AND CRAFTS, DETROIT

all the schools will be represented before the close of the present season.

The headquarters of the School Art League is in the American Fine Arts Building, 215 West 57th Street.

SOCIETY OF
ARTS AND
CRAFTS,
DETROIT

Last December the Arts and Crafts Society of Detroit left the rented quarters that it had occupied for four years or more and went into a new home of its own, a stable conveniently located which had been remodelled to suit the requirements of a show room, exhibition hall and a meeting place. A picture of the courtyard, showing an out-door exhibition of certain arts and crafts work is given on this page. The building has been made a vehicle of expression—the extrinsic realization of an intrinsic idea,

e. g., that it is the business of art to show its presence in all the domestic amenities of life. It has provided ample facilities for varied exhibitions set forth by the Society and afforded opportunity for business and social meetings. It has thus brought together to a greater degree than heretofore those interested in the better appreciation of art.

Coincident with the establishment of the Arts and Crafts Society in its new home was the opening of the long hoped for School of Design, which though a distinct organization yet owes its foundation chiefly to the initial effort of this Society.

During the past year the Arts and Crafts Society has held a series of notable exhibitions. For example, one of the work of Russian Peasants, another of textiles lent by the Museum of Fine Arts, Boston, a third of samplers lent by

Mr. A. W. Drake, of New York, a fourth of small bronzes by American sculptors, a fifth of garden furniture and Pewabic pottery and finally a loan exhibition of ancient Oriental pottery, bronzes, wood-carvings, etc., in the collection of the late Robert E. Plumb. It has also conducted lectures on the fine and applied arts which were given at the museum for the benefit of the public. A third and highly important way in which this Society has served the public is special order work, such as illuminating, book-binding, etc., bringing the producer in direct contact with the purchaser. It has also conducted a department of special costume design which has proved most efficient and to which recourse has been made not only in Detroit, but by organizations in various parts of the country.

Of the work planned for the season of 1912-1913—it is still early to speak. An event of first importance is the lecture on November 14th by Mr. Lawrence Binyon, of the Print Department of the British Museum, who will speak on "Ideals of Chinese and Japanese Art." In January and February Mr. Theodore Wesley Koch, Chief Librarian of the University of Michigan, will give two lectures, one on "Book Plates," the other on the "Art of Illustration," both illustrated with lantern slides. It is planned to have the concluding lecture of the season on the Civic Theatre and Pageants. All of the lectures are given free, at the Museum of Art.

The special exhibitions of the work of individual craftsmen will be continued; the first exhibition will be in November by Mr. and Mrs. Lawrence B. Dixon, of Riverside, California. Mrs. Dixon is a long-time student of English technique under Alexander Foster, the noted enameleer and silversmith. The Handicraft Guild of Boston, Arthur H. Stone, Ethel Lloyd, Millicent Strange and Mrs. Josephine H. Shaw are other metal-workers who are to exhibit later. In January, the Society expects to have the Traveling Exhibition of Architectural Drawings, Photographs and Models assembled by the American Federation of

Arts and, unless unforeseen difficulties arise, the German exhibition of Applied Art now in America. These large exhibitions would both be held at the museum in order to give the exhibits greater space and also to place them before the general public, who otherwise might fail to benefit by them.

NEWS ITEMS

The Society of Illustrators is holding its annual exhibition in the galleries of the National Arts Club, New York. This exhibition opened on October 16th and will continue until November 10th. At its conclusion the majority of the works shown will be sent out as a traveling exhibit under the auspices of the American Federation of Arts.

On October 1st exhibitions of German Applied Arts and of Art Objects from New York and Boston collections were opened with a private view in the John Herron Art Institute, Indianapolis. Opportunity was given members of the Indianapolis Art Association at that time to see the redecorated building and to meet the new director, Mr. Frederic Allen Whiting and Mrs. Whiting.

Mr. A. E. Gallatin, of New York, the author of "Whistler's Pastels," "Whistler's Art Dicta," "Whistler: Notes and Footnotes," is preparing an iconography of Whistler, and will be grateful for information concerning any little known portraits or caricatures of this painter. Communications should be addressed care of the publishers, John Lane Company, New York.

Mr. Valentine C. Kirby, past president of the Eastern Art and Manual Training Teachers' Association, has this fall been made Director of Art in the Public Schools of Pittsburgh, a position similar to that which for some years he has occupied in Buffalo.

Since the latest annual convention in May the following organizations have become chapters of the American Fed-

eration of Arts: The University Club, Athens, Georgia; Western Drawing and Manual Training Teachers' Association, Chicago, Illinois; Cedar Rapids Art Association, Cedar Rapids, Iowa; Fine Arts Institute, Kansas City, Missouri; Buffalo School Art Association, Buffalo, New York; Montgomery Art Association, Dayton, Ohio; Richmond Education Association, Richmond, Virginia; Bay City Art Club, Bay City, Michigan; Nebraska Art Association, Lincoln, Nebraska; Rockford Woman's Club, Rockford, Illinois; Peabody Institute of the City of Baltimore.

IN THE MAGAZINES

An interesting and very just estimate of art in America is given by Arnold Bennett in his article on "Your United States," published in the October number of *Harper's Magazine*. Mr. Bennett, in his desultory fashion, comments upon the examples of art which he chanced to see on his hasty visit to this country, and reminds us that while the shopkeeper from Milwaukee (for example) may not be keenly appreciative of art he at least visits the great galleries abroad out of curiosity, whereas the shopkeeper from, let us say, Amiens does not go within their door. On the whole, he is, if not flattering, at least encouraging. In this same magazine are found some excellent illustrations both in color and black and white of the "Furriers of the North" by Frank E. Schoonover.

In *Scribner's* for October there is an excellent article on "The Terminal—The Gate of the City," by W. Symmes Richardson, in connection with which mention should be made of two admirable drawings, full of the spirit of place and time, by Thornton Oakley—both of the South Station, Boston, with its moving throngs and incoming trains. In *The Field of Art*, Kenyon Cox tells of "Two Ways of Painting"—the old, typified by Titian, the new, by Sargent.

The leading article in *The Century Magazine* is by William Lawrence Keane on "Japanese Color Prints." Two inter-

esting full-page reproductions are given of portraits—one, a wood engraving by Timothy Cole of the painting by Velasquez of Philip IV owned by Mr. Henry C. Frick, and the other a half-tone engraving by H. Davidson of the Princess Lwoff-Parlaghy's portrait of Edwin Markham, which was reproduced some months ago, with comment, in *ART AND PROGRESS*.

Haudicraft for September and October contains an article on "Japanese Sword Guards" by Francis Stewart Kershaw, and one on "Dyestuffs of Our Ancestors" by Charles E. Pellew. The *School Arts Magazine* opens with editorial comment and contains various brief articles dealing with practical problems of teaching art in primary schools. The October number of the *Architectural Record* is given up to country houses. The introduction is by Montgomery Schuyler, and other well-known writers have contributed descriptive text. The *International Studio* has an interesting article on "Stage Setting" by Samuel Howe and calls to special attention the bronzes of Mahonri Young and the paintings of Mary Macomber.

BOOK REVIEWS

NEW YORK AND BOSTON. BY MORTON H. BERNATH. *Berühmte Kunststätten*—Band 58. E. A. Seeman, Leipzig, Publisher.

This is one of a series of guide books of art in the various great cities of the world. It is written by a German in the German language and printed at Leipzig for the use of travelers in America. The places visited by the writer were the Metropolitan Museum in New York, the Museum of the Hispanic Society, the Museum of the New York Historical Society, the Museum of Decorative Art in Cooper Union, the Lenox Library, the Brooklyn Institute, the Boston Museum of Fine Arts and the Fogg Museum. Instead of describing in the usual manner each place visited this little volume opens with an historical sketch of New York, comprehensive and well written, and then pro-

ceeds to tell of the Colonial style of architecture, furniture and house furnishing, after which, having, as it were, introduced the reader to America and supplied a background, the art treasures of the museums are considered at length in chapters dealing first with the Antique, then the works of the Middle Ages and Renaissance, and, finally, with work done in modern times. One chapter is given to paintings of the seventeenth century only, another to Spanish art, a third to the art of France, England and the Netherlands, whereas the two last chapters are devoted to American painting and sculpture. It is somewhat of a surprise to the average American reader to discover what a creditable showing America—or at least these two American cities—can make in the way of Old World treasures. In this direction at least our young country has made long strides in the last century.

It should be noted, moreover, that this is something more than a list of works. It is a thoughtful little treatise by one who has observed intelligently, and made a careful study of his subject. The style is clear and direct, description and comment are well balanced. The chapters on American painting and sculpture are perhaps the weakest, for though the writer has apparently consulted the best authorities, he has drawn his conclusions chiefly from what he has seen in the permanent collections of the museums and has been influenced, as is most natural, by previous knowledge of a few. At some length he dwells upon the works of Copley, Benjamin West, Gilbert Stuart, Trumbull, Washington Allston and Sully, while of contemporary painters Whistler and Sargent alone are given much more than passing notice. Whistler he declares to be the greatest of all the modern American painters, and the small full-length portrait of a young woman in the Metropolitan Museum by this painter, has, he says, more "spirit and substance" than all of the other American paintings put together. Curiously enough, Winslow Homer is merely mentioned as a painter of negro life and Edmund C. Tarbell is referred

to as a portrait painter only. The highest praise is given to Sargent's water colors in the Brooklyn Institute, and his portrait of William M. Chase, while "less elegant," is preferred to that of Mr. Marquand. On the whole, however, from the historical standpoint the chapter is correct as well as interesting and gives a very fair introduction to our contemporary art. The chapter on American sculpture is very brief and much less satisfactory, a short paragraph being devoted to some of Saint Gaudens' great works, Mr. French's name being confused, and that of MacMonnies put last on the short list. The author frankly declares, however, that our sculpture does not appeal to him. The book, which is of a size to be slipped in one's handbag or pocket, is profusely and beautifully illustrated by 143 excellent half-tone engravings.

LITHOGRAPHY. BY JOSEPH PENNELL, N.A., President of the Senefelder Club for the Advancement of Artistic Lithography, London; joint author with E. R. Pennell of "Lithography and Lithographers," and of the authorized "Life of J. McN. Whistler." Frederick Keppel & Co., New York, Publishers.

There is a little pamphlet of fourteen pages dealing not merely with the history of lithography, but its technicalities. Mr. Pennell is an enthusiastic lithographer and has done much to revive interest in the art. He describes the process with much clearness and explains away some of its mysteries. "If there is a charm in the uncertainty of etching," he says, "there is an equal charm in the absolute certainty of lithography." He prophesies, furthermore, that to the amateur, the collector, there will be in the near future an equal delight in both the oldest and the newest of the graphic arts. The pamphlet is illustrated by ten reproductions of Mr. Pennell's Panama lithographs and as an addenda the author tells what materials he habitually uses—inks, papers, etc.—and recounts, for the benefit of others, his own experience in securing the opportunity of printing his own lithographs in this country.

BULLETIN

EXHIBITIONS

NEW YORK WATER COLOR CLUB. Annual Exhibition.

Fine Arts Galleries.....Nov. 1st—Nov. 24th, 1912
Exhibits received October 18th and 19th.

ART INSTITUTE OF CHICAGO. Twenty-fifth Annual Ex-

hibition of Oil Paintings and Sculpture.....Nov. 5th—Dec. 8th, 1912
Exhibits received October 16th.

PHILADELPHIA WATER COLOR CLUB. Tenth Annual Ex-
hibition Pennsylvania Academy of the Fine

Arts Nov. 10th—Dec. 15th, 1912

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS.

Tenth Annual Exhibition. Pennsylvania
Academy of the Fine Arts.....Nov. 10th—Dec. 15th, 1912
Exhibits received November 1st.

NATIONAL ACADEMY OF DESIGN. Winter Exhibition Fine

Arts Galleries Dec. 13th—Jan. 12th, 1913
Exhibits received November 25th and 26th.

THE CORCORAN GALLERY OF ART. Fourth Biennial Ex-

hibition of Contemporary American Paintings. Dec. 17th—Jan. 26th, 1913
Exhibits received November 19th—27th.

ARCHITECTURAL LEAGUE OF NEW YORK. Annual Ex-

hibition. Fine Arts Building.....Feb. 1st—Feb. 22d, 1913
Exhibits received January 16th and 17th.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hun-

dred and Eighth Annual Exhibition of Paint-
ings and Sculpture.....Feb. 8th—Mar. 30th, 1913

CHARCOAL CLUB. Fourth Annual Exhibition of Ameri-
can Art. Peabody Institute Galleries, Balti-

more, Md. Feb. 10th—Mar. 9th, 1913

NATIONAL ACADEMY OF DESIGN. Eighty-eighth Annual

Exhibition Fine Arts Building.....Mar. 4th—April 20th, 1913
Exhibits received February 26th and 27th.

CONVENTIONS

AMERICAN CIVIC ASSOCIATION. Annual Convention, Bal-

timore, Maryland.....Nov. 19th, 20th, 21st, 1912

AMERICAN INSTITUTE OF ARCHITECTS. Annual Conven-

tion, Washington, D. C. Dec. 10th, 11th, 12th, 1912



B105
PORTRAIT OF PHILIP MELANCTHON
Engraving by Albrecht Durer

RUDOLF SECKEL

RARE AND OLD ETCHINGS AND
ENGRAVINGS

31 EAST 12TH STREET, NEW YORK

Telephone 810 Stuyvesant

AMERICAN ARTIST SERIES

*Each Crown octavo. Illustrated in color
and in photogravure. Editions
limited and prices sub-
ject to advance.*

Homer Martin

By FRANK JEWETT MATHER, JR.

250 copies on handmade paper at \$12.50 net

"A book that every admirer of Homer Martin's art will wish to have."

—*New York Sun.*

"Both as a biography and a critical work this book has unusual interest and value."

—*Art and Progress.*

George Inness

By ELLIOTT DAINGERFIELD

250 copies on handmade paper at \$12.50 net

"Must take first place as a document of the personality, life and work of George Inness."

—*International Studio.*

Fifty Paintings by George Inness

Introduction by

ELLIOTT DAINGERFIELD

300 copies on handmade paper at \$20.00 net

Reproductions in photogravure of representative canvases by Inness, with an introductory essay of intimate and suggestive criticism.

FREDERIC FAIRCHILD SHERMAN

2 West 45th Street

New York

THE

Detroit Publishing Co.'s



"Thistle"

Facsimiles and Carbons

ARE

AUTHORIZED BY THE

**American
Artists and Museums**

THEY REPRESENT

Prints and Their Makers

Edited by FITZROY CARRINGTON

Royal 8vo. 275 pages of text. 197 illustrations, cloth,
\$3.50 net, postage 21 cents.

ESSAYS on engravers and etchers
old and modern, by notable au-
thorities. Edited, and with an intro-
duction, by FitzRoy Carrington.

A volume exquisite in every detail
of the planning and making, discuss-
ing with authority the work of great
engravers and etchers from the fif-
teenth to the nineteenth century.

The 197 illustrations have been
made with great care from the origi-
nals and form an interesting and valu-
able collection.

Published by
THE CENTURY COMPANY
Union Square, New York

FOR SALE BY
FREDERICK KEPPEL & CO.
4 EAST 39TH STREET NEW YORK CITY

AMERICAN MASTERPIECES *of* PAINTING

AN IMPORTANT series of appreciations by Henry Turner Bailey is now appearing in **The School Arts Magazine**, under the above heading.—The Pot of Basil, by J.W. Alexander, in the September number and Caritas by Abbott Thayer in the October number. In the coming issues Masterpieces of American Sculpture and Architecture will be similarly featured. Mr. Bailey's broad knowledge and sympathetic insight make these articles authoritative and keenly interesting to every reader. These are accompanied by carefully written biographical sketches.



HIGHEST EDUCATIONAL
VALUE

THIS SERIES is only one feature of this magazine, which is rich in illustrations, practical suggestions and helpful ideas for the Art Student, the Craftworker and Decorator. **The School Arts Magazine** is of special value to Teachers in every field.

Price, 25 Cents a Copy
\$2.00 a Year

AN UNUSUAL OFFER

For new subscribers, we offer a three months trial subscription at the price of a single issue. Send 25 cents in stamps or silver at our risk, stating the month you wish to begin.

Write today to **SCHOOL ARTS PUBLISHING CO., Boston, U.S.A.**

Special Policy Insuring Paintings Against All Risks

Covering Loss from Any Cause, in Any Location
and in Transit

HERBERT M. SMITH

80 Maiden Lane
NEW YORK CITY

ART AND PROGRESS

SUBSCRIPTION BLANK

THE AMERICAN FEDERATION OF ARTS, PUBLISHERS
1741 New York Ave., WASHINGTON, D. C.

DEAR SIRs:

Please find enclosed \$2.00 for one year's subscription to ART AND PROGRESS to be sent to

Name _____

Street _____

Date _____

City and State _____

Please mention ART AND PROGRESS when writing to Advertisers

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 23 Place Vendome

PAINTINGS

by

AMERICAN ARTISTS

Choice examples always on view

Also

Small Bronzes and
Volkmar Pottery

WILLIAM MACBETH
450 Fifth Avenue, New York

The Anderson Galleries

Madison Ave. at 40th St.
New York

*Public Sales of
Art and Literary
Collections*

Special Attention given
to meritorious Art Col-
lections, for the Exhibi-
tion and Sale of which our
new galleries afford the
most ample facilities. An-
nouncements, Catalogues
and Expert Information
on request. Correspond-
ence solicited.

Indexed
10/9/37
N. S.

ART AND PROGRESS

CONTENTS

MRS. PHIPPS AND GRANDCHILD
A Painting by John S. Sargent

SOROLLA—THE PAINTER
OF SUNLIGHT
By Duncan C. Phillips, Jr.
Four Illustrations

SOME RARE TEXTILES
An Exhibition in the Albright
Gallery, Buffalo
Twenty-two Illustrations

AMERICAN ILLUSTRATORS
By David Lloyd
Four Illustrations

EDITORIALS
REVIEWS

NOTES
BULLETIN

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS
WASHINGTON, D. C.

The Washington Directory

ESTABLISHED OVER 40 YEARS

THE VEERHOFF GALLERIES

1320 F STREET

MEZZOTINTS
FRAMING

The Fine Arts

REGILDING
RESTORING

Venable's Galleries

1225 G STREET N. W.

A Suggestion for Wedding Gifts

Mezzotints
AND
Water Colors

A LARGE COLLECTION TO SELECT FROM

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS
Framing and Restoring Oil Paintings

MOORE BROS.
PHONE MAIN 1184 FORMERLY WITH V. G. FISCHER

THE ARTS AND CRAFTS SCHOOL

INSTRUCTION IN BASKETRY, METAL WORK,
WEAVING, STENCILING,
DESIGNING, BY EXPERIENCED
CRAFTSMEN

1711-1713 NEW YORK AVENUE
OPPOSITE THE CORCORAN GALLERY



**FRINK
Picture Lighting**

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. T. Reynolds Co.

101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

LANE'S HOLIDAY BOOKS

TAPESTRIES: THEIR ORIGIN, HISTORY, AND RENAISSANCE. By **GEORGE LELAND HUNTER.**

With four full-page plates in color, and 150 half-tone engravings. *Cloth, \$3.50 net. In a Box. Postage, 25 cents.* This is a fascinating book on a fascinating subject. It is written by a scholar whose passion for accuracy and original research did not prevent him from making a story easy to read. It answers the questions people are always asking as to how tapestries differ from paintings, and good tapestries from bad tapestries. In a word, the book is indispensable to lovers of art and literature in general, as well as to tapestry amateurs, owners and dealers.

FAMOUS PICTURES OF REAL BOYS AND GIRLS. By **L. M. BRYANT,** author of "Pictures and

Their Painters," "What Pictures to See in Europe in One Summer," etc. Illustrated with nearly fifty reproductions of famous paintings. *Cloth, \$1.25 net. Postage, 12 cents.* An artist's pictures of real boys and girls, of any country and of any time, are among our greatest treasures. The author sets forth in these pages some incidents and anecdotes from the lives of the boys and girls in the pictures shown and of the artists who have painted them.

THIRTEEN YEARS OF A BUSY WOMAN'S LIFE. By **MRS. ALEC TWEEDIE,** author of "The

Maker of Modern Mexico: Porfirio Diaz." With sixteen illustrations. *\$4.00 net. Postage, 15 cents.* The book gives romantic and tragic peeps into the life of a woman reared in luxury who suddenly found herself obliged to live on a tiny income with two small children. A remarkable story with many personal sketches of some of the best-known men and women of the day—Col. Roosevelt, Gen. Diaz, Lord Strathcona, and many others.

BALLADS WEIRD AND WONDERFUL. With 25 Drawings by **VERNON HILL.** Cloth, gilt top,

uncut. *\$7.00 net. Postage, 25 cents.* In this book we have a revel of the bizarre, the whimsical, the extraordinary. Elves and fairies, demons and witches dance through the pictures. The drawings are a triumph of modern art.

THE VAN EYCKS AND THEIR ART. By **W. H. JAMES WEALE,** with the co-operation of M.

E. Broekwell. With numerous illustrations. *\$4.50 net. Postage, 20 cents.* A most valuable publication—the result of a long series of patient investigations by Mr. Weale, the greatest living authority on the art of the Netherlands. Detailed arguments are given for the first time of a picture attributed to one of the brothers Van Eyck in a private collection in Russia.

JOHN LANE CO. NEW YORK

Please mention ART AND PROGRESS when writing to Advertisers

N. E. MONTROSS

REPRESENTATIVE PAINTINGS

By

T. W. DEWING
CHILDE HASSAM
W. L. LATHROP

GARI MELCHERS
WILLARD L. METCALF
ROBERT REID

D. W. TRYON
HORATIO WALKER
J. ALDEN WEIR

Also

IMPORTANT EXAMPLES OF EARLY

CHINESE PAINTING

ANCIENT CHINESE POTTERY
AND BRONZES

MONTROSS GALLERY

550 FIFTH AVENUE

Above 45th Street

NEW YORK

George Leland Hunter

LECTURER ON

Tapestries

*Author of "Tapestries, Their Origin, History and
Renaissance"*

Just published by the John Lane Co.

Address care of ART AND PROGRESS
1741 New York Ave. Washington, D.C.

LOUIS KÄTZ

ART GALLERIES, INC.

103 West 74th Street, New York

American Paintings

Rookwood Pottery

THE
Detroit Publishing Co.'s



"Thistle"

Facsimiles and Carbons

ARE

AUTHORIZED BY THE

American
Artists and Museums

THEY REPRESENT

John S. Sargent, whose portrait of "Mrs. Phipps and Grandchild" is reproduced on the following page, stands, by common consent, foremost among contemporary portrait painters. He was born in Florence in 1856 of American parents, received his artistic training in Paris, and has resided almost continuously in England. In some respects, however, his work has more American characteristics than has that of many painters born, educated and resident in the United States. It is strong, facile and individual. His portraits are analytical and vital. He interprets not merely likeness, but character and personality. Furthermore, he is a peculiarly fluent painter, employing both his brush and pencil with amazing dexterity. Indeed, his technical achievements are as necromancy to the initiated, and yet his cleverness rarely outweighs his sincerity. His work is brilliant and at the same time not infrequently profound. The portrait of "Mrs. Phipps and Grandchild" is an excellent example, the reproduction of which, given herewith, is an engraving on wood by Timothy Cole and published by the kind permission of *The Century Magazine*, in which for upwards of thirty years Mr. Cole's wood engravings have appeared. It would be idle to attempt to give a list of Mr. Sargent's honors, for, as it has truly been said, he has received all that a painter could receive.



MRS. PHIPPS AND GRANDCHILD

JOHN S. SARGENT

OWNED BY MR. HENRY PHIPPS
ENGRAVED ON WOOD BY TIMOTHY COLE
COPYRIGHT, 1912, BY THE CENTURY COMPANY

ART AND PROGRESS

VOLUME IV

DECEMBER 1912

NUMBER 2

SOROLLA

THE PAINTER OF SUNLIGHT

BY DUNCAN C. PHILLIPS, JR.

WHATEVER rank may ultimately be awarded to Sorolla when, from the proper perspective, the history of pictorial art in our period has been written, of one distinction at least he seems sure. The art chroniclers of the future could scarcely fail to remember that he was the first to successfully transcribe the effect of dazzling unclouded sunlight.

I say successfully, for the attempt has been made repeatedly ever since Turner put the noon-day sun overhead. Claude Monet and his associates then elaborated on this theme. Monet made the painting of sunlight his main object in life and it is to him that the credit is already given for raising the key of color to the semblance of the radiant world out of doors. He wished to remind us that light contains the constituents of color, that shadows are not brown and opaque, but transparent spaces of intercepted light; that under a bright sun forms lose their outlines, and that objects are constantly undergoing change of tone under the modifying or transfiguring influence of atmosphere. He also achieved the optical illusion of air that seems to shimmer and quiver by his juxtaposition of the colors of the spectrum, laid on the canvas in gobs fresh from the tubes, the eye allowed to do its own blending. Standing at a safe distance, we do get the desired effects. But the problem of representing sunlight was not solved. Some valuable observations that laid a scientific foundation for the *Luminarists* of the future, were merely stated. It is an imperfect workmanship that flaunts

its method, especially when that method takes no thought of intrinsic beauty, but only of demonstrable truth. Like the crude mechanical contrivance of the small boy which suggests, through some precocious flash of intuition, an important discovery of the means to an end, Monet's system at once amused and fascinated the art world and attracted the careful study and experiment of all progressive landscape painters.

Joaquin Sorolla, a modern of the moderns, was enthusiastic from the first over the ambitious adventures of not only Manet, but also Monet. He did not choose, however, to carry on any farther their experimental technique. Adopting merely their sound principles and profiting by their valuable suggestions, he set to work to make sunshine that should be beautiful as well as truthful, and expressive of his own joyous emotion in the presence of nature, as well as of his scientific interest in natural phenomena. It is true that he has come to his task at a time when the public has at last been taught in the school of Monet to comprehend the purpose of the modern open-air painting. But whereas Monet's so-called *Pointillisme*, because of its messy surfaces, had to fight its way to recognition, Sorolla's more legitimate brush work has won nothing but praise. And the trick has been turned—for not only are the best of the Spaniard's canvases enjoyable even at close range for their beauty of color, but the sun is there as true to life as the mere artifice of painting can make it.



LEONESE PEASANTS

COURTESY OF THE HISPANIC SOCIETY OF AMERICA

JOAQUÍN SOROLLA Y BASTIDA

The study of Sorolla's sunny pictures reveals a bold brush work not unlike Sargent's, and an enthusiastic observation of the aspects of various surfaces under the ever changing moods of the air. This study of the actual degrees of light and dark in the local color of objects, as modulated by the varying degrees of light and dark in the atmosphere, this study not of arbitrary chiar-oscuro, but of actual values, has been the sole concern of modern realists, the foundation of their principle and the justification of their practice. But it is a study as old as Velasquez, who in the seventeenth century modelled forms and fused colors in natural lights better than it has ever been done since his day. It was from this great compatriot that Sorolla derived his inspiration. On the occasion of a recent visit I asked him what picture he considered the greatest in the world. He replied promptly, as I expected, the "Las Meninas" of Velas-

quez. Then I knew, from the enthusiasm in his eyes, how strong is his love for the beauty of truth.

There are times when this disciple needs to remember that the Master Impressionist never revealed by a too unguarded method the actual labors of his hand, when the creation was as yet in the making. It has been the virtue of Sorolla's realism that the cleverness of his technique has generally been concealed in the beauty of his subject. Of late, however, I have noticed a striving for effect, a tendency to commit himself to the creation of luminous sensations, regardless of the cost. In his studio hangs a picture of his wife swimming, which he will neither sell nor even exhibit, so intimate a part of him has it become. The picture is simply sea and swimmer. When we have leaned far out over the deck-rail of a ship and looked down we have seen just such effects; the rhythm of the swimmer's stroke, the agi-

tation of the waters, the curious color as the amber sunlight glimmers with oily luster on the dark green waves. Near this, at the time of my visit, was a still larger canvas upon which he was yet working; a picture of three women in sun-flecked, summery dresses of white and pink, stretched out full length on the sun bathed grass in poses eloquent of utter, irresistible relaxation, once more as if seen from above. I fairly gasped at the daring of this point of view and Sorolla laughed and stroked his hands and exclaimed, "*C'est terrible, ça*"—which being interpreted meant—the illusion is quite overpowering, as I wished it to be.

But even pictures so audacious in conception, so astonishing in execution, may leave something to be desired. It is all very well that picture-making is now so expert a craft that with immense satisfaction we can look down through the frame of a picture as we would look

down from a ship's deck upon the sea, or from an upper window upon the lawn below, and see nothing but water, or nothing but grass. But if pictures are henceforward to be devoted to grass and water as seen under certain conditions, let us make sure that the conditions are conducive to beauty. That the pictures I have cited as examples of this creative bravado are, in spite of it, attractive I cannot deny. But just a little more recklessness, or just a little less skill, and they would be merely sensational.

At his best Sorolla combines truth and beauty in a very exceptional way. His distinctive achievement is the effect of sunlight on white—white skin, white sails, white dresses, white walls. His whites are never twice alike, but they speak vividly of various sorts of sunlight on various sorts of surfaces and edges. There are no splatter-dashes to offend the sensitive, but from Monet or from experience he has learned that a



MENDING SAILS

GALLERY OF MODERN ART AT VENICE

JOAQUÍN SOROLLA Y BASTIDA

slight mixture with pure white pigment of yellow or vermilion for parts in light, and of violet or blue for parts in shadow, will produce the illusion of air that sparkles with sunbeams. His sunlight on darker tones is equally successful; on the brown skins of little naked boys that race up and down his Valencian sea beaches, and on the orange trees and flame-red soil of his Andalusian orchards. In many of his small landscapes there are such glorious colors that one thinks of the great Venetians of the Renaissance. I often wonder how Sorolla escaped being like Frank Brangwyn in England, a great decorator. But after all, it is the study of sunlight that is his ruling passion and the representation of sunlight his supreme achievement. Being emphatically "school of Monet" he is chiefly interested in the luminous scintillating colors of the air; being also Sorolla, in the power of atmosphere to convert the commonplace and the casual into the esthetically delightful.

It is the joy that Sorolla puts into his pictures that makes their sunshine so irresistible. We all know solemn persons who are "Epicureans" because, it is necessary that they should be something in several syllables; and other people who talk aggressively about their right to be happy as if every one disputed it; and others who cannot convince us that they know happiness when they see it, although they are perpetually hilarious and having a good time.

Now Claude Monet painted sunlight so scientifically compounded of solar beams that it made us hot around the collar, and dazzled our eyes. Yet he never made us feel, as I hope we all have felt on summer days, that this is the best of all possible worlds and that the golden sun is chiefly responsible for its being so nice. That is Sorolla's sentiment. He is a lyric poet, one of the familiar kind who goes about singing.

This subjective strain makes his realism intimately impressionistic. It made me eager to know the man, to shake him by the hand. And so I took the opportunity at Madrid last spring of visiting the painter in his new home. To my

complete satisfaction he was just like his pictures. Whimsical, unconventional, jovial, kindly, the French would call him "Bon garçon." It is a familiar type in the studios of the world. But how few of them have the genius of this little Spaniard!

Sorolla was a charming host, putting my companions and myself at once at our ease by his almost boisterous familiarity, assuring us that although we were not painters, yet we were Americans, and therefore easy for him to like and understand. He spoke with enthusiasm of his friends in America, of his new commission to decorate the Hispanic Museum at New York with mural paintings, of his admiration for the American spirit, his belief that from us shall come the great art of the future. I drew him on to speak of his philosophy. He responded eagerly and with spontaneous eloquence. In answer to my remark that the distinguishing quality of his work seemed to be his responsiveness to the joyous influences of the world—he exclaimed that art has no business dealing with anything that is either ugly or sad. He had painted one pathetic picture of crippled children bathing in the sea. Emphatically he would never paint another like it; there was too much of that sort of thing in life. "Is it any wonder," he demanded, "that modern painters love the study of sunlight? Light is the life of everything it touches." And again a little later, "*La Lumière c'est la vie.*" Therefore the more light in pictures the more life, and the more truth, and the more beauty. Children, flowers, sunshine—yes, those were the things he loved best. And when I praised the beauty of his house and garden, he smiled as if remembering former doubts and compunctions about the realization of this expensive dream, and said very simply, "One can live only once. Let us be happy while we may."

To the foreigner Northern Spain does not seem a joyous country. Before my visit to Sorolla I had been much impressed by the almost tragic gloom of the tawny savage desert and the ancient-



AFTER THE BATH

JOAQUÍN SOROLLA Y BASTIDA

COURTESY OF THE HISPANIC SOCIETY OF AMERICA



BEACHING THE BOAT

COURTESY OF THE HISPANIC SOCIETY OF AMERICA

JOAQUÍN SOROLLA Y BASTIDA

walled, dust colored towns of Castile. I had reflected also upon the effect of such environment on the character of the people, and had satisfied myself, in the way of the sentimental tourist, that here was the explanation of the somber, cruel tastes, the hard and melancholy countenances of the people. Here was the reason for their love of the lurid, the sensational. In a desolate bad land even the warmest-hearted are known to grow more and more like their surroundings. I thought of El Greco, how something sinister and maddening had warped his genius as he walked the horror-haunted streets of grim Toledo. I thought of Goya and his fiendish delight in all that was cruel and carnal. I dreamed of the horrors of the Inquisition that was. With my own eyes I saw the atrocities of the Bull Fight that continues to be. A sardonic picture from the Paris Salon of 1912, by that other great living painter of Spain, Zuloaga, flashed before me in many a dark church and lonely road. It represented a group of peasants, their eyes shining and excited

with the fascination of blood, gloating on the image of the tortured Christ upon his cross, under the calculating tutelage of a priest. And so, in the sunshine of Sorolla's presence, I said to him, "You do not seem characteristic of your race. You are lyric rather than theatrical, preferring to find beauty that is normal rather than ugliness that is sensational. As yet I have seen nothing in Spain quite like you." But he would not agree. Southern Spain I would find as gay and care free as Italy, he declared. Even in the north the gloom I spoke of was largely a matter of climate and costume. I was thinking not of the true Spain, but of the Spain beloved of the Paris boulevards, the Spain of Theophile Gautier. As for the Bull Fight, he seldom went. The cruelties hurt him as they hurt us. But ah, the ravishing colors—ah, the brilliant spectacle; the amphitheater, half in shadow, half in golden light, the brilliant costumes of the Banderilleros, the god-like strength and grace of the Matadors. I confess I went away from my first and last Bull

Fight, believing more implicitly in the Spain of Zuloaga than of Sorolla. But I was all the more eager to remember the exquisite sweetness and gaiety of the man who could carry his sunshine about with him in his heart.

On the wall of his library hangs a print of one of Vermeer's serene interiors. Pointing to it he said significantly, "*le plus moderne des anciens.*" In the work of that incomparable charmer it is easy to find just the qualities that would appeal to Sorolla—gaiety, love of sunlight, love of color. If Vermeer had lived in our free and frolicsome epoch of art his brush work would probably have been as big and brave as Sorolla's, and if Sorolla had been of the

later seventeenth century in Holland, he might have been as "exquisite" as Vermeer. The "Old Master" responded with as great a gusto as the "modern impressionist" to momentary effects of beauty, especially when familiar objects took on delicious color in the light. Vermeer like Sorolla was a student of atmosphere, a realist in a big sense, a poet unconscious of his poetry.

When Sorolla had waved us good-bye at his hospitable gate, he sauntered back to his veranda and sat down. The last we saw of him he was sitting there, as all who know his pictures would wish him ever to be, basking in the sunlight, idly watching the opal shadows flickering on his garden wall.



EMBROIDERY, ENGLISH OF THE XIV CENTURY, VERY RARE AND ORIGINALLY FROM THE VICTOR GAY COLLECTION. LENT BY HENRY GOLDEN DEARTH, ESQ.

SOME RARE TEXTILES

THERE is now on exhibition in the Albright Gallery at Buffalo a notable collection of ancient textiles lent by collectors both in this country and

abroad. The major part of the collection has been lent by Messrs. Bacri, well known critics of Paris, but Mr. Henry Golden Dearth, the artist, has

also made notable contribution, sending from his summer home at Montreuil-sur-Mer, in France, some very beautiful old English textiles, and Mrs. Chauncey Blair of Paris and Chicago has also added value to the display by lending some specially beautiful Persian fabrics.

hibits were large it was not possible to place them in cases, so the Director of the Gallery, Miss Cornelia B. Sage, hit upon the plan of glazing the walls with plate glass about six feet up from the marble base, keeping the glass three or four inches from the walls on which the



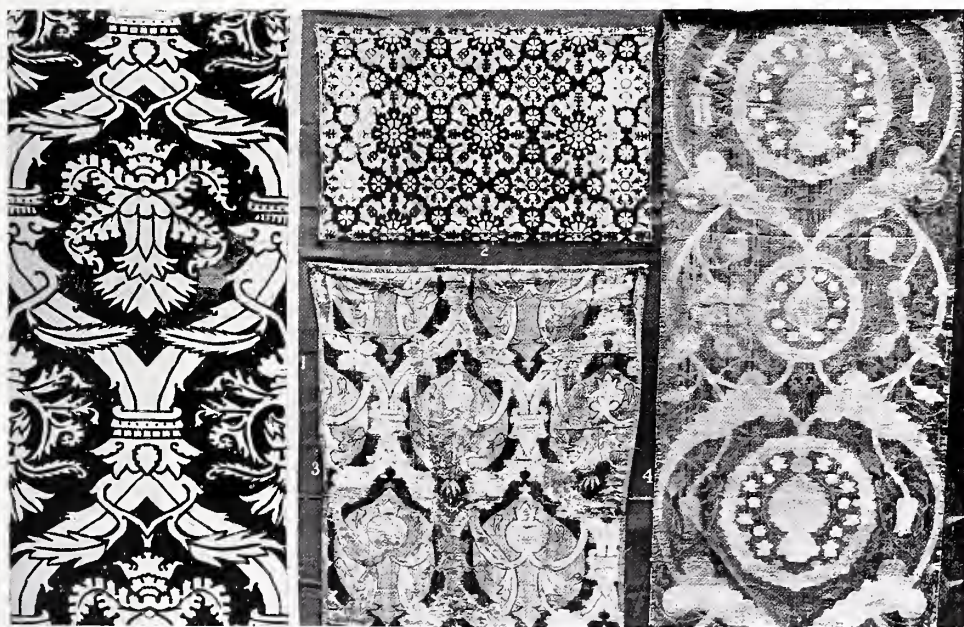
ALTAR FRONT EMBROIDERED ON LINEN, REPRESENTING SCENES FROM THE LIVES OF EVANGELISTS AND THEIR SYMBOLS, XIV CENTURY

The exhibition, which comprises rare and beautiful specimens of silks, velvets and other stuffs, dating from the early part of the Christian Era to the thirteenth century, many of which were shown in the great Munich Exhibition of Les Arts Decoratifs, Paris, is set forth in the well-lighted north gallery. The manner of installation is unusual and most effective. As many of the ex-

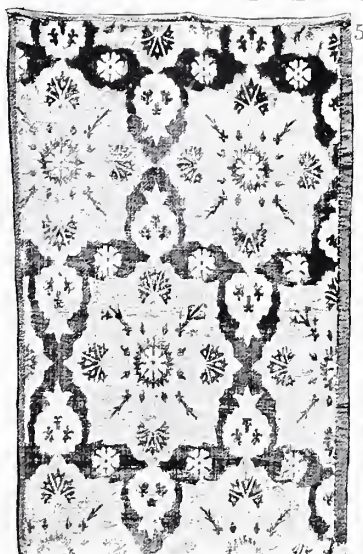
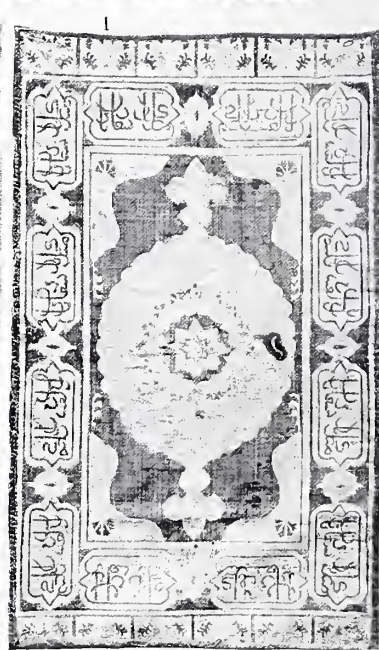
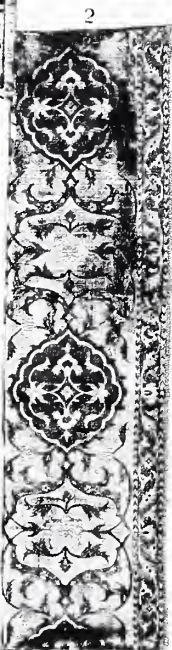
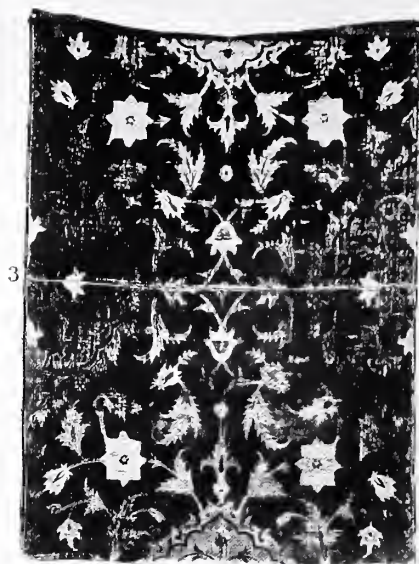
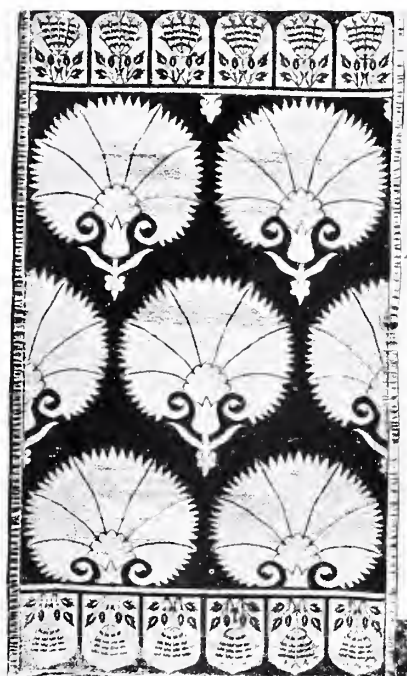
fabrics are hung. In this way she has been able to arrange these textiles according to size, tone and harmony, in groups as panels on the walls and on screens. After the arrangement was completed the glass went up, giving the effect of the textiles being framed. Through the center of the room extend four cases entirely of plate glass, no wood showing at all.



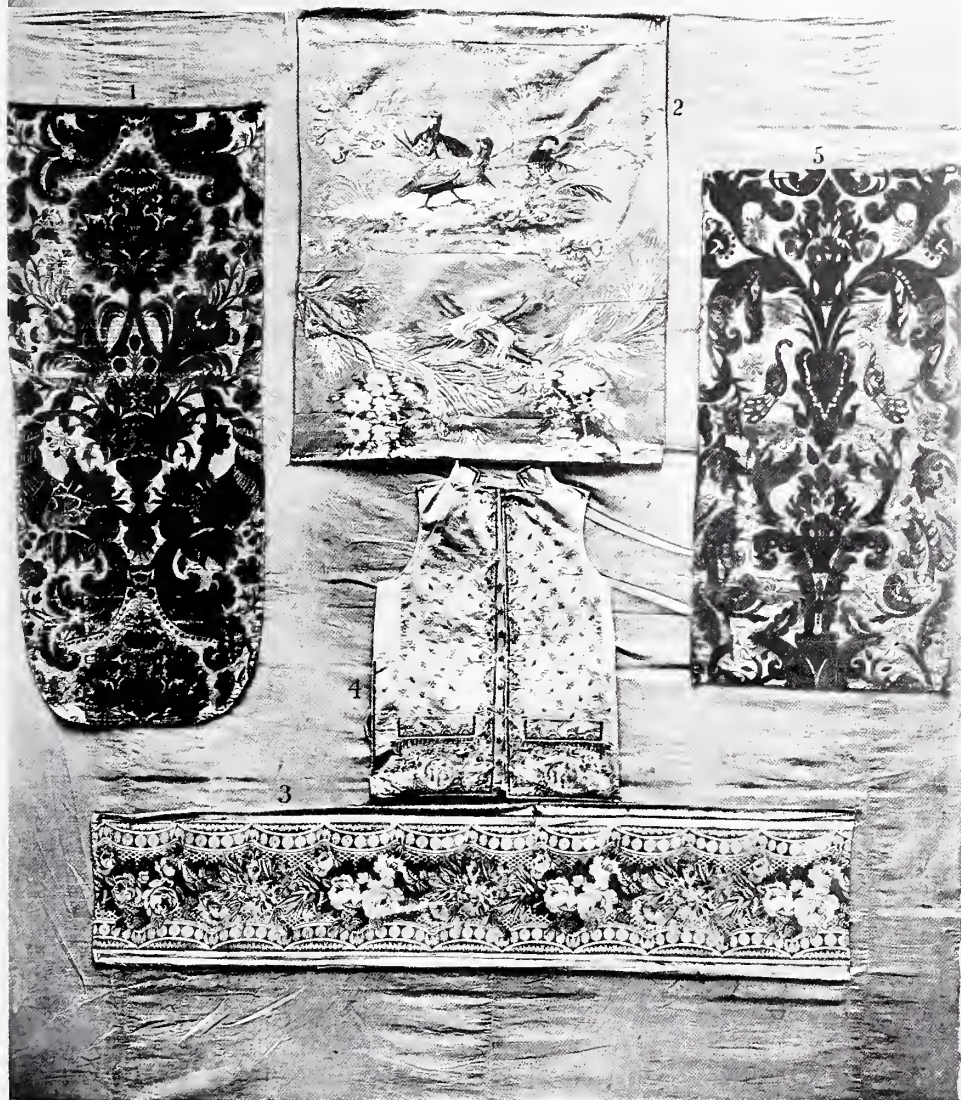
1. VELVET, MADE IN VENICE FOR THE EAST, IN THE DESIGN ARE THE SEQUINS OF THE DOGES OF VENICE AND THE ORNAMENTS OF THE FAMILY OF THE FATAMISTES, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, MUNICH 1910; EXPOSITION DES ARTS DECORATIFS, PARIS)
2. PANEL OF VELVET MADE IN VENICE FOR THE EAST, DESIGN, THE CROWN AND TULIPS, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART; EXPOSITION DES ARTS DECORATIFS)
3. ORIENTAL VELVET, CUSHION DESIGN, THE CRESCENT OF THE SULTANS, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, MUNICH, 1910)



1. PANEL OF VENETIAN VELVET, MADE FOR THE EAST, WORK DESIGN OF CROWNS, TULIPS AND POMEGRANATES, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, PARIS AND MUNICH)
2. PANEL OF SIMILAR VELVET MADE IN THE EAST, WITH MOSAIC DESIGN, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART, PARIS AND MUNICH, 1910)
3. FRAGMENT OF VENETIAN VELVET, XVI CENTURY, UNIQUE SPECIMEN. (EXHIBITED AT THE ARTS DECORATIFS, PARIS)
4. PANEL OF VELVET, VENICE, XV CENTURY (EXPOSITION OF MOHAMMEDAN ART)



1. VELVET PANEL. ORIENTAL. IN THE MEDALLIONS OF THE BORDER INSCRIPTIONS FROM THE KORAN, END OF THE XVI CENTURY
2. PANEL OF VELVET. PERSIA. RED AND GREEN GROUND, FRAGMENT OF AN EXTREMELY FINE CARPET, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART. MUNICH, 1910; EXPOSITION DES ARTS DECORATIFS, PARIS)
3. VELVET PANEL. PERSIA. GREEN AND RED GROUND. FRAGMENT OF A RUG. VERY FINE AND RARE SPECIMEN. XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART. MUNICH, 1910; EXPOSITION DES TISSUS ANCIENS, ROUEN; EXPOSITION DU COSTUME, PARIS)
4. VELVET PANEL. ORIENTAL. WITH DESIGN OF LANDSCAPED PALMS, XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART. MUNICH, 1910)
5. PANEL OF ORIENTAL VELVET. THE DESIGN SIMILAR TO THAT OF A TILED FLOOR. XVI CENTURY. (EXPOSITION OF MOHAMMEDAN ART. MUNICH, 1910)



1. PANEL OF FLOWERED VELVET, EIGHT COLUMNS ON GOLD GROUND, ITALIAN. GENOA, XVII CENTURY
2. PANEL, BOOK DESIGN CALLED "PARTRIDGE" BY PHILIPPE DE LA SALLE, THE CELEBRATED DESIGNER OF LYONS, XVIII CENTURY. A SIMILAR DESIGN IS IN THE MUSEUM OF LYONS. (EXPOSITION DES TISSUS ANCIENS, ROUEN)
3. BAND OF SILK, DESIGNED BY PHILIPPE DE LA SALLE, OF ROSES ON A TRELIS. A SIMILAR PIECE IS IN THE MUSEUM OF LYONS. (EXPOSITION DES TISSUS ANCIENS, ROUEN)
4. WAISTCOAT, EMBROIDERY ON CREAM SATIN, LOUIS XVI. IN THE MEDALLIONS COLORED DRAWINGS BY ANGELICA KAUFFMANN FRENCH
5. PANEL OF POLYCHROME ITALIAN VELVET, WITH DESIGN OF FLOWERS, VASES AND PEACOCKS, LOUIS XVI. (EXPOSITION DES ARTS DECORATIFS, PARIS)



1. FRONT OF CHASUBLE. GOLD GROUND. HISPANO-FLEMISH EMBROIDERY. XVI CENTURY
2. CHASUBLE OF GOTHIC VELVET WITH WOVEN AND ROLLED GOLD; IN THE CENTRE A BAND EMBROIDERED IN GOLD AND SILVER, FLEMISH. XVI CENTURY
3. CHASUBLE OF GREEN GOTHIC CUT VELVET WITH POMEGRANATES WOVEN IN GOLD; IN THE CENTRE A BAND OF EMBROIDERY IN SILK, FLEMISH. XVI CENTURY.

No description of the coloring of these textiles would be adequate. Some are of cloth of gold, some show Persian effects, there are rich red Spanish velvets and Italian fabrics exhibiting oriental colorings which in combination produce a very brilliant and colorful effect. By experts and critics it is considered one of the most notable collections of its kind ever shown in America.

As every piece is rare and valuable it would be impossible to enter into a detailed description, but special mention may well be made of the following specimens of which adequate illustrations could not be secured.

A Hispano-Saracenic fragment with inscription, a piece of silk woven in parallel bands, alternately decorated with repetitions of the Arabic inscription, "Glory to our Lord, the Sultan," in yellow on a red ground. These bands are separated from one another by narrow borders of interlaced ornament in red on white ground. This is of the fourteenth or fifteenth century. There

is a second fragment of the same period which shows a coat of arms and inscriptions, the designs similar to those in the Alhambra, Hispano-Arabian. There are embroidered orphreys, showing Apostles under arches, Hispano-Flemish, end of the fifteenth century, and an orphrey composed of nine apparels of embroidery, chain-stitch, each one containing two figures belonging to the School of Cologne or South of Germany, fifteenth century, both of which were exhibited at the Expositions des Tissus Anciens, Rouen, l'Histoire de Costume, Paris, and des Arts Decoratifs, Paris. A chasuble is shown with design of the Crown of the Doges of Venice, in the middle of which is an embroidery of saints in relief on gold ground. It is Hispano-Flemish, end of fifteenth century. There is a front of a chasuble of the twelfth century, with woven background, Siculo-Arabian period, representing apparels with animals. This is German of the twelfth century and was shown in the Exposition of Mohammedan Art. Also

a panel of velvet with a figure of a woman holding a bowl—Persian of the fourteenth century and very rare.

Among the textiles lent by Mr. Henry Golden Dearth, besides the one illustrated, is a beautiful and unusual panel of brocaded stuff in black and white which comes from the north of Germany and is of the sixteenth century. This fabric figures in the backgrounds of some of Mr. Dearth's most recent pictures, notably in "La Belle Bohemian," owned by Frederick Pratt, Esq.

Note should also be made of three

extremely beautiful pieces lent by Mrs. Chauncey Blair, one exactly the counterpart of a specimen shown at the Exposition of Oriental Tissues and Miniatures, "Arts Decoratifs," 1907. Another piece sent by Mrs. Blair is of brocaded fabric, Persian, in the Sassanide style. The subject is two men on horseback on a small medallion. This is of the ninth century, and like the first piece is extremely rare. She also contributed a large cope woven in gold, Persian, fifteenth century, a specimen of extreme rarity and beauty.



FUTURE CITIZENS

HENRY REUTERDAHL

AMERICAN ILLUSTRATORS

BY DAVID LLOYD

THE Society of Illustrators' Third Special Exhibition opened in the Galleries of the National Arts Club, New York, on the 10th of October where it was on view for four weeks. This ex-

hibition comprised 261 original works representing 88 illustrators, among whom may be mentioned Stanley M. Arthurs, W. J. Aylward, E. L. Blumenschein, Hanson Booth, Frank Craig,



HER FIRST PROBLEM

ARTHUR I. KELLER

James Montgomery Flagg, C. D. Gibson, Arthur I. Keller, Troy Kinney and Margaret West Kinney, C. K. Linson, F. B. Masters, Ernest Peixotto, Henry Reuterdaahl, Frank E. Schoonover, T. de Thulstrup, Fred C. Yohn, and others.

Under the auspices of the American Federation of Arts this exhibition will make a circuit of cities in the Middle West during the coming winter, opening December 1st in the Carnegie Institute, Pittsburgh, and going later to Kansas City, Minneapolis, Milwaukee, Saginaw, Rochester and Syracuse.

To an extent the pictures included in this exhibition may be already regarded as seasoned travelers, most of the exhibits having in reproduction toured

the country already. The art of the periodical press, cramming the railway mail and dispersing into thousands of letter carriers' bags and rural free delivery boxes, is, of all our present art, the most pervasive and the best welcomed. In this respect one illustration does for itself and by its nature much that such a body as the Federation tries to do for other means of expression. Painting and sculpture, for the most part, require that they be brought to the people and the people to them; illustration reaches us with less effort. Like that worthy old citizen in Molière's play who learned to his astonishment that prose was one of his lifelong accomplishments, those friends—and who



PROSIT

GEORGE WRIGHT

has no such friends?—who profess to know little or nothing about art are tolerably familiar with one of its most characteristic contemporary manifestations.

In its relation to the public, illustration as compared to other forms of our art product has the least cause for com-

plaint. The difficulties that beset it lie rather in its relation to the artist. To painters and draughtsmen it offers one of the readiest markets for talent. The artist who finds in illustration an employment of convenience grumbles at the restrictions laid upon him in the work. Small wonder that he does; but



A CARD FRACAS

STANLEY M. ARTHURS

the result is certainly unfortunate when it restricts the major body of the work to beginners and hacks, or at best, to discontented, contemptuous though practiced hands.

No such description fits the present condition. Retrogressions in quality have ordinarily followed changes and advances in process wherever these have served to separate or increase the separation between the artist's efforts and the finished work. The introduction of

half-tone photo-engraving from wash drawings was one of these baneful mechanical advances until the paper maker and the printer learned how to respond to the opportunities of the plate. Accordingly, the most recent period in illustration began with a flood of mediocrity, a fact which many people seem unwilling to forgive. Others go even further and, speaking of illustration as though it had had its very beginning within Victorian times, standardize one

of the foremost preoccupations of art into a term of reproach. So we may find a group portrait or a genre painting occasionally dismissed as technically clever, but in quality "mere illustration."

Of no great importance by way of critical category this tag of contempt is still significant. Partly due no doubt to the mediocrity of a not far distant yesterday, the reproach has a more profound sanction. In the temper of art now prevailing no talent is less at its ease than that of telling a story. Here we have the explanation of much of the discontent felt by the illustrator. The restrictions imposed upon him by the text, in the case of fiction, by the story, are less binding than those imposed upon the actor by his play. The restrictions imposed by the editor under some pet formula of his own for calculating the public taste are no more serious than those imposed by the client on the architect. Actors learn to entertain a noble pity for authors, and architects privately anathematize their clients without sighing for a day of deliverance from the work of acting plays and planning dwellings. Obstacles that force an artist into compromise are bad enough; the illustrator's lot is too often saddened by the thought that he is compromising not his work, but himself.

This was not formerly the case. Illustration in the broad sense of the word, as implying the portrayal of narrative in pictorial terms, constitutes, portraiture aside, the bulk of the work of the old masters and pupils; and among the engravers much of the work gives us illustration in the stricter sense or, as it may be called, book illustration. In the Elysian Fields the honorary membership of the Society of Illustrators would comprise a noble army of artists. If our art to-day, our painting for example, has moved on to a type of expression more direct and more appropriately peculiar to its own means, it is not that illustration as such has retrograded in dignity, but that painting in one prime phase, that of story telling, has broken with its past.

Though owing to the conditions of our

art market most of our artists serve at least a novitiate in illustration, only those remain in the work to gain distinction in it who have in addition to other abilities the gift for narrative. Not every good artist to-day can be a good illustrator. Such a selection of representative work as is presented in the current exhibition is most interesting when scanned for the qualities with which the artist conveys his parables to the multitude. The varied technical workmanship is all of it respectable, frequently it shows a high order of excellence. But it is not necessary to gather an exhibition in order to show that our illustration is of our art. The virtue in separating the pictures from their text and examining them in a group apart lies in noting how far they find an utterance of themselves. And here it is only fair to remind ourselves that great works of art have a fundamental origin in emotion—where the quality we are seeking seems to falter we may first ask whether the text must share the blame. In some instances the melody may be better than the song.

At the Annual Convention of the American Institute of Architects, which will be held in Washington December 10th, 11th and 12th, the inter-relation of the Arts will be emphasized by special speakers. On the afternoon of December 10th Mr. Lorado Taft will speak on "Recent Tendencies in Sculpture," Mr. A. Phimister Procter will give an address on "Animal Sculpture and Its Relation to Buildings and Parks," and Mr. Herbert Adams will read a paper on "The Relation of Sculpture to Buildings and Parks." On the afternoon of December 11th Mr. Edwin Howland Blashfield and Mr. C. Howard Walker will both speak on the subject of Mural Painting. On the afternoon of December 12th Mr. C. A. Platt will read a paper on "The Relation of the Garden to the House" and Mr. Arthur Shurtleff on "Park Treatment and Its Relation to Architecture."



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMAN OF STANDING COMMITTEES

Herbert Adams
John W. Alexander
T. Lindsey Blayney
Henry Turner Bailey
Ralph Adams Cram

Francis C. Jones
Percy MacKaye
Lee McClung
F. L. Olmsted, Jr.
C. Howard Walker

PUBLICATION COMMITTEE

Francis W. Crowninshield
James Barnes
A. E. Gallatin
David Lloyd
D. C. Phillips, Jr.

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV DECEMBER 1912 No. 2

THE MUSEUM IDEA

Within the last few years the development of the Museum idea in this country has been phenomenal. The number of Art Museums has been greatly increased and the scope of these institutions has been vastly widened. Curiously enough, though Art Museums are more common than they formerly were and the attitude of the Museums to the people has undergone remarkable change, the attitude of the people toward the Art Museums is to a large extent unaltered. We still hear them condemned as aristocrats among public institutions, mausoleums, curiosity shops, cold storage places and the like,

and again and again we are told that they are of little service to the people. It is true that the old idea of the Art Museum was that of a treasure house, and that, to an extent, it is still retained—the Museums acquiring rare and beautiful works beyond the reach of the average private citizen. But having acquired, the Museums to-day do not sit still and wait for the people to come and admire, they go out and invite them in, going even into the lowly places and by-ways of city life, and with what result? This—the attendance is being vastly increased and the little citizens and the so-called common people are beginning to look upon them as places of recreation in which they have a common right and interest. There is a widespread effort on the part of the Museums to reach the people and to render actual service. Evidence of this will be found in a brief account of the educational work of the Metropolitan Museum which is given on a subsequent page. In Boston, furthermore, during the summer the children of the tenements are brought to the Art Museums in crowds, and wooed and won by patient members of the Museum staff. Last winter in this Museum an exhibition of the arts of the foreign population of Boston was held to interest and attract the strangers who had come to a new land. In other Museums there are lectures, there are study classes, there are constantly changing exhibitions to appeal to and enliven interest. No longer can a Museum director be merely a specialist in art; he must be besides this an educator, a promotor, a social worker—one whose interest in the people is no less vital than his interest in art.

All this is encouraging and inspiring and is going to mean much to our nation in the future, but, like every forward movement, it is attended by the element of risk. In our effort to make art popular we may in our enthusiasm overstep the boundary and make it cheap; in our desire to make it serviceable we may forget that its chief function is to uplift. The Museum must stand to the

people as an authority; it must represent to the average mind a tangible demonstration of beauty, not necessarily structurally but relatedly, it must be a purveyor of good taste and an up-builder of ideals. Mankind craves beauty as a symbol of happiness and it is this that the Museums can conserve and make manifest. No change in the present Museum methods is necessary, but a wider grasp of the Museum idea on the part of the people would lead in an incredibly short space of time to greatly improved results—and, it is believed, to better citizenship.

NOTES

A GREAT PRINT DEPARTMENT AND ITS NEW HEAD

Of wide significance and importance were the announcements made in the October number of the Boston Museum

of Fine Arts' *Bulletin* that Mr. FitzRoy Carrington had been appointed head of the Museum's Department of Prints, that he had at the same time been recommended by the Fine Arts Department of Harvard University for appointment as lecturer in that Department, and that the *Print-Collector's Quarterly* would, while continuing under his editorship, be published hereafter by the Museum.

For some time past the friends of the Print Department of the Museum both in Boston and New York have, it seems, been considering means to develop its influence and to bring it into closer relation with the Fine Arts Department of Harvard University. Mr. Carrington is their solution.

On March 1st he will take charge of the Department of Prints with Mr. Emil Richter, who has been Curator for the past twelve years, as his associate—Mr. Richter desiring the freedom thus given him in order to devote himself more exclusively to study. The Print Department of the Museum of Fine Arts has now more than 60,000 prints, a collection which shows the history of the art from its beginning, and contains examples of the works of all the great masters. It is hoped, and believed, that

Mr. Carrington will be able to build up this collection to such an extent that it may ultimately rank with those of the great Museums of Europe. Receiving from the President and Fellows of Harvard University the appointment of Instructor of Fine Arts, he will prepare and deliver each year a course of lectures on etchings, engravings and kindred subjects. He and the members of his staff will, also, give informal talks at the Museum of Fine Arts to arouse the interest of the public and train the perceptions of the youthful print collector.

In addition to the active routine work of his department, Mr. Carrington proposes to co-operate with print collectors, and with other Museums throughout the country, especially the Fogg Art Museum at Cambridge, and to use his best endeavors to organize a National Society of Print Lovers in America.

Mr. Carrington has accepted the invitation extended to him, contingent on the necessary Endowment Fund of \$150,000 being subscribed or guaranteed. Two-thirds of this Endowment Fund was raised, however, by the middle of October and there is no doubt the full amount will be secured.

For fifteen years Mr. Carrington has been a partner of the firm of Messrs. Frederick Keppel & Co. He is well versed in his subject and has the enthusiasm coupled with knowledge which will enable him to carry on the work with ardor and success.

EDUCATIONAL WORK OF THE METROPOLITAN MUSEUM

A recent number of the *Bulletin of the Metropolitan Museum of Art* was devoted chiefly to educational work,

which is planned and carried on under the direction of Mr. H. W. Kent, the assistant secretary, who in 1907 was made Supervisor of Museum Instruction. There was a review of the work done in the museum in the way of bringing school children in touch with its collections through lectures and special tours. Extracts were also given from

an interesting paper by Anna D. Slocum on possible connections between the museum and the school, which was read before the American Association of Museums in 1911. Besides a note on an experiment with the children, written by a member of the museum staff.

Of the use of the Metropolitan Museum the *Bulletin* had the following to say:

"During the past few years the use of the museum's collections by teachers, scholars in public and private schools, and craftsmen has increased to a gratifying extent. This is indicated by the use made of the collections of lantern slides, photographs and books in the library, and by the use of the study collections of laces and textiles, as well as by actual study and copying done in the galleries.

"In the matter of lantern slides, chiefly representing objects in our own collections, 6,638 were used between September, 1911, and the same month in the present year, by lecturers in the museum class-room, by Dr. Haney in his lectures before the teachers in the public schools, by public school teachers, by private school teachers, and by lecturers in other places, from Vermont to Michigan.

"Many prominent firms of decorators and manufacturers of tapestries, jewelry, silverware, furniture, metal-work, lace and textiles, not only New York houses, but several out-of-town firms, have sent their designers to the museum to copy the designs to be found here, and have purchased large numbers of photographs for use in studios and factories. Colleges, universities, schools and teachers of decoration all over the country have availed themselves of the opportunity to add our photographs to their collections, and many publishers and authors of books on cabinet-work, furniture, textiles, gems, iron-work, lace, etc., have applied to us for material illustrative of these subjects. We count it especially significant of the recognition of the museum's desire to make its collections practically useful to those whose work lies in the making of designs for objects of the decorative arts that so many individual designers have looked to us for

help. The number of these individual workers in textiles, wood-work, pottery and metals has been increased greatly since the opening of the collections of the decorative arts given by Mr. Morgan and arranged with earlier accessions in the Wing of Decorative Arts in 1910."

To this may be added the testimony of one of the museum workers who has come in direct contact with the children. She says:

"Our first encouragement, other than the gaining of momentary interest, came when a boy, whose physical examination had proved him mentally deficient, asked the teacher to go home with him to his grandmother to explain why he was late and to ask if he might come again. The next week this boy came clean and attentive, bringing with him 'the worst boy in the school,' the leader of his gang. Together they asked permission to stay at the end of the hour to hunt out other things for themselves, politely expressing their thanks for the time we had spent together. Not only this, but there came back to us from the school the report that for some reason the boy had taken a new interest in his work and was less troublesome than before. One boy, fond of drawing, made admirable quick sketches as we talked about the objects. His book contained sketches of Egyptian boats and necklaces, a Greek temple, vase shapes, a chariot, and other sketches made by himself afterward in the galleries. One boy gave up a birthday party and another a May party to come. Even the smaller members wove into their games at home stories of Greek temples and of Egyptian kings and queens, and drew them on a wee blackboard as they played. Mothers returned on Sunday afternoons and went through the galleries again with their boys.

"To have gained the interest and friendship of these boys; to have brought them to a place where they instinctively felt a certain respect for themselves as having a share and a right there; to have aroused an interest and a response which have brought them back voluntarily and kept them even

when they were free to go, and to have aroused some feeling of admiration for a thing that was fine and beautiful, has seemed to us some of the most truly important educational work of the last year."

WORKS BY
MASTER
CRAFTSMEN

The Society of Arts
and Crafts of Boston
has quite recently en-
larged its sales rooms.

Inaugurating the opening of these a special exhibition was arranged for the week of October 22d to 29th. On the evening of the 21st a social meeting of the members of the Society and their guests was held, which took somewhat the form of a private view, and also that of a reception tendered to Mr. H. P. Macomber, the new secretary.

The exhibition comprised some of the latest works of the members and also special pieces loaned for the occasion. The following excellent account of the exhibition was given in the *Boston Transcript* of October 22d:

"The most important feature of this exhibition is a display of ecclesiastical art in the gallery. In this, the most conspicuous contribution is a sculptured throne for the high altar of the Church of the Gate of Heaven, South Boston, of which Cram, Goodhue & Ferguson are the architects. This was designed by Robert Tappan, and is to be finished in color and gold. A sculptured wooden figure of St. Anthony and the Holy Child stands under the canopy, and is the work of I. Kirchmayer. Near by is a pair of sculptured doors for the Church of St. Francis, Walpole, Mass., by Mr. Kirchmayer, and a carved figure of St. Peter for the high altar of the same church by the same artist. The architect of this church is Matthew Sullivan. Among the other objects exhibited are elaborately embroidered white and green frontlets for the high altar of Grace Church, Providence, R. I., designed by H. C. Dean and executed by Miss Blanche M. Barton. There are also three altar cards for the Church of the Gate of Heaven, South Boston, the lettering and illumination

designed by Mr. Dean, and the frames designed by Robert Tappan. A large drawing shows a design for the processional cross for St. James's Church, Great Neck, L. I., Cram, Goodhue & Ferguson, architects, which is being made by George J. Hunt. The panels and medallions are to be in ivory and the other symbols in gold. There are many other smaller objects of ecclesiastical art.

"The general exhibition in the sales-room includes a number of interesting loans. In the line of silverware, there is the S. D. Warren memorial trophy, made by Mr. Stone, and lent by the Dedham Polo Club, the present holder. Also a fine bowl by Mr. Stone, lent by Henry M. Williams, for many years secretary of the Harvard class of '88. Other valuable loans comprise a group of three enameled boxes by Elizabeth Copeland; a pendant and brooch lent by Mrs. Gay; a jade necklace lent by Rev. Glenn Tilly Morse; a bracelet lent by Mrs. Atherton Loring, the work of Mrs. Josephine Hartwell Shaw, etc. An individual exhibit of very fine enamel work represents the work of Charles Thomas, well known as one of the leading enamelers in the country.

The exhibit of gold jewelry, filling two cases, is probably the best ever held by the Society. Notable pieces in this exhibit include recent work by such designers as Miss Margaret Rogers, Mrs. Josephine Hartwell Shaw, Frank Gardiner Hale, Miss Dunbar and Mrs. Bush. An unusually fine collection of rings is a feature of this display.

"In silver the stock of the Society has increased so rapidly as to necessitate the addition of several new showcases. Characteristic pieces by Messrs. Leinonen, Cyllenberg, Stone, Hunt, Kunkler, James and Samuel Woolley are exhibited.

"There remain to be mentioned special exhibits of ironwork, tiles, pottery, rugs, furniture, baskets, leather, etc. Frank L. Koralewsky's great wrought-iron lock, designed to illustrate the fairy tale of "Snow-White and Rose-Red," is one of the features of the display of ironwork.



MORNING

JOHN GREGORY

ROMAN SCHOLARSHIP COMPETITION

From the establishment of Frederick Krasser comes a pair of huge wrought-iron hinges, and a pair of big candlesticks. To illustrate the possibilities of the Mercer hand-made tiles a complete fireplace has been constructed in the committee room where the jury holds its meetings. The pottery exhibit is extensive, including great specimens of work from the Hampshire, Newburyport, Walwath, Marblehead, Newcomb College and other potteries, also the work of Russell G. Crook of South Lincoln, Mass., and of Clara L. Poillon, of New York. An admirable exhibit of book-bindings and other leather work is made up largely of the work of Miss Mary C. Sears and Miss Agnes St. John, and of

Florentine leather work by Quintilio Gallozzo. Basket work is shown by several of the best-known workers in this line, including Mrs. Arthur Hersey, Mrs. Walter Hersey, Frank Hamilton, Mary M. Blanchard, Rose M. Cunningham, Minnie B. Clayton and Mrs. John Timlin. In the rug exhibit are specimens by Mrs. N. W. Fisk, Mrs. Catharine M. Bruce and others. Pieces of artistic furniture are shown by Samuel Heyward, Christine Woollet and others.

THE AMERICAN ACADEMY IN ROME

There were 75 applicants for the scholarship in Architecture this year. As a result of the preliminary competition, Messrs. Kenneth E. Carpenter, Charles Cameron Clark, Frederick W. Hastings and Henry Martin Polheims were admitted to the Final. Mr. Clark, having in the meantime been awarded the Rotch Prize, dropped out of the competition, and William R. Morton Kcast, the substitute, took his place, who also had to resign, owing to ill health, before he could finish the work. The scholarship was awarded to Mr. Kenneth E. Carpenter.

Mr. Carpenter is 28 years of age, unmarried, and a resident of Boston, Massachusetts. He studied at the School of Design, Providence, R. I., and at the Massachusetts Institute of Technology. He won the Rotch Scholarship in 1909, and was admitted to the Final Competition of the American Academy for the Prize of Rome in Architecture last year. Besides his school and college work he has had five years' office experience, and was final logist also in the Paris Prize, 1910.

The subject of the competition was a Navy Yard on an Island in the Southern Pacific Ocean, and the competitors were allowed six weeks in which to complete the final drawings.

There were eight applicants for the scholarship in Sculpture. Of this number three were admitted to the final competition, Messrs. Leo Friedlander, John Gregory and Edward F. Sanford, Jr.



MORNING

ROMAN SCHOLARSHIP COMPETITION

EUGENE F. SAVAGE

The scholarship was awarded to Mr. John Gregory.

Mr. Gregory is 33 years of age, unmarried, and a resident of New York City. He has worked in the studios of Messrs. Hermon A. MacNeil, Herbert Adams, J. Massey Rhind and Gutzon Borglum, and has recently been doing work in his own studio. He is English by birth, a man of cultivation, and is most highly spoken of by all who know him. His final work in the competition showed unusual ability, good technique and fine sentiment.

The subject of the composition was "Morning," a group in the round of three figures, and six weeks were allowed for the execution of the work.

There were in all twenty-two applicants for the scholarship in Painting, of which the following eight were admitted to the preliminary competition: Messrs. A. J. Bogdanove, George Davidson, William Meyerowitz, Datus E. Myers, E. Martin Hennings, Eugene F. Savage, Joseph Goss Cowell and J. J. A. Murphy. From among these Messrs. Davidson, Hennings and Savage were selected

for the Final Competition. The scholarship was finally awarded to Mr. Savage.

Mr. Savage is 28 years of age, married, and a resident of Bloomington, Illinois. He studied at the Public School, Covington, Indiana; Gonzaga College, Washington, D. C.; Corcoran Art School, Washington, D. C.; Art Institute, and the Chicago Academy of Fine Arts, Chicago, Illinois.

The subject of the composition was "Morning," to include at least five figures, showing a man, woman and child, nude, partially nude and draped. Six weeks were allowed to finish the work.

ART ASSOCIATION OF GRAND RAPIDS

The Grand Rapids Art Association opened its season on the evening of October 22d with a reception for its members and an Exhibition of "The Homes of the Barbizon Masters" by Alexis Jean Fournier. This series of paintings with others by Mr. Fournier has been shown in various art museums throughout the country, and proved a most fortunate choice for the opening of the new gallery which the

Association has fitted up in the Saint Cecilia Building. In connection with Mr. Fournier's exhibit a beautiful collection of antique and modern jewelry was shown by Signor Edgar Perera, of New York. This included a rare collection of ancient Egyptian, Assyrian and Roman jewelry, and unique and artistic settings of modern stones after Signor Perera's own designs. On the evening following the opening Mr. Fournier gave a stereopticon lecture on the masters of Barbizon. The Grand Rapids Association is especially jubilant over the securing of at least a temporary home, a lease of three years having been taken of a beautiful room 30x39 in the building of the Women's Musical Society, which is excellently adapted to the purpose. A fine lighting system has been installed, the walls arranged for the convenient hanging of exhibitions, and such decorating and furnishing done as to make the little gallery attractive. This has been made possible by the securing of one hundred sustaining members who will each pay \$25 annually into the treasury of the Association. Out of this fund one thousand dollars is to be set aside for the purchase of pictures, and the remainder will be used for current expenses.

MICHIGAN
STATE
FEDERATION
OF ART

At a meeting held in Grand Rapids on October 24th a Federation of Art Associations of Michigan was formed, the officers of which are as follows: President, Mrs. James H. Campbell; vice-president, Miss Winnifred Smith; secretary, Mrs. Florence G. Mills, and treasurer, Mrs. W. A. Foote. Mr. A. H. Griffith, Director of the Detroit Museum of Art, was made honorary director and Mr. Raymond Wyer, Director of the Hackley Art Museum of Muskegon, was given charge of exhibitions for cities in the Federation.

This Federation was the result of a conference held by representatives from Saginaw, Jackson, Kalamazoo, Alma and Muskegon. Mrs. Cyrus E. Perkins,

President of the Art Association of Grand Rapids, issued the call for the conference and to her the credit for the formation of this State Federation is chiefly due.

The purpose of this State Federation of Art is not merely to arrange for periodical exhibitions of pictures in the various cities, but in every possible way to promote intelligent and discriminating appreciation of art.

THE BOSTON
ART CLUB

The Boston Art Club anticipates a successful season during the coming winter. Its activities are largely educational and it has the opportunity of doing great good in its community in promoting the love of the Fine Arts. The Committees are now at work completing their respective programs, which comprise not only the Painters' Art, but also Architecture and Music.

There will be the usual exhibition this fall of oil paintings, probably with prizes, which, through the co-operation of prominent artists, promises to be a noteworthy show. Then, there will be a water color exhibition in the spring, and intervening, it is hoped, a loan exhibition of high standing, probably of American art. In addition to these special Club events, the gallery will be used by several of the Art Societies of Boston for their annual exhibitions. The Club will have special exhibitions relating to Architecture and to Mural Paintings, which will be open to the general public. In addition to the several lectures upon Art and Architecture, and related subjects, a series of educational talks will be given by Mr. W. L. Hubbard, on "Opera," and especially on those operas which will be currently given at the Boston Opera House; these lectures will be illustrated by artists from the Boston Opera Company. During the season there will be a musical manuscript concert, the composers and members from the membership of the Club. In addition, the usual series of vocal and instrumental concerts and lectures upon current events, will be given.

NEWS ITEMS

A statue of the late Governor Johnson, of Minnesota, was unveiled at St. Paul on October 19th, with appropriate ceremonies. This memorial, which is the work of Andrew O'Connor, consists of a portrait statue of Governor Johnson, at the base of the pedestal of which are four standing figures representing the Miner, the Timber Cruiser, the Farmer, and the Smith—the leading industries of the State. Reproductions of the monument and its subsidiary figures will be given in the next number of ART AND PROGRESS.

Several decorative paintings recently completed or designed by Mr. Edwin Howland Blashfield were exhibited in the Fine Arts Building, New York, at a private view, on the afternoon of November 7th and 8th. The paintings exhibited were the Dome Crown of the State Capitol of Wisconsin, at Madison; a panel for the Lobby of the Governor's Room in the State Capitol of Minnesota, at St. Paul; an unfinished panel for the Trophy Room of the Mercersburg Academy, Mercersburg, Pennsylvania, and preliminary studies for an Altarpiece for Saint Luke's Church, at Atlanta, Georgia.

A Greek Pageant will be given in the Sculpture Court of the Albright Art Gallery on the 26th and 27th of November to celebrate the Golden Jubilee of the Buffalo Fine Arts Academy. This pageant, which is under the direction of Mr. Joseph Linden Smith, of Boston, will consist of a series of Greek pictures, and promises to be a most unusual affair.

The Museum of Fine Arts, Boston, has recently acquired a full-length portrait of John Eld, Esq., of Seighford Hall, Stafford, by Thomas Gainsborough. This portrait belongs to Gainsborough's best epoch, having been produced about two years after the "Blue Boy" and three years before the portrait of Miss Graham. It is a notable acquisition.

IN THE MAGAZINES

There is a conspicuous absence of articles on art in the November numbers of the general reader magazines, an article on the recent work of Daniel C. French contributed by William Walton in *The Field of Art* in *Scribner's* being the only one of note. In the department of illustration, however, the *Harper's Monthly* in a measure makes amends by including the works of such well known illustrators as Elizabeth Shippen Green, Frank Craig, Stanley M. Arthurs, Walter Hale and Sidney Adamson, a painting in color of "Odessa" by the last serving as a frontispiece.

In *The Century Magazine* are found two beautiful wood engravings, a transcription of Millet's "Woman with a Lamp," by Timothy Cole and an interpretation of H. O. Tanner's painting "The Annunciation" in the Wiltach Gallery, by Henry Wolf.

The International Studio, contrary to its custom, publishes an essay on a foreign painter, Johannes Hendricus Jurrens, a modern Dutch painter, as a leading article. In the body of the magazine a notable article is found on "Modern German Embroidery," by L. Deubner, and among the notes C. Matlake Price makes interesting comment on John Russell Pope's Gate Lodge for the W. K. Vanderbilt, Jr., estate on Long Island, of which some excellent illustrations are given.

In the *Architectural Record* drawings recently made by Carton Moorepark, a young Englishman, of the new Municipal Building designed by McKim, Mead and White and the Woolworth Building designed by Cass Gilbert, both of which are still in process of erection, are reproduced with comment under the caption "Newest New York." These drawings epitomize the subjects recording obvious facts while interpreting the spirit of the great buildings. In this same magazine appears a description with illustrations of Canberra, the new Capital City of Australia, planned and designed by Walter Burley Griffin, an architect of Chicago.

BOOK REVIEWS

PRINTS AND THEIR MAKERS, ESSAYS ON ENGRAVERS AND ETCHERS, OLD AND MODERN, EDITED BY FITZROY CARRINGTON. The Century Company, New York, Publishers. Price \$3.50 net, postage 21 cents.

The essays which make up this interesting and attractive volume have been contributed by fifteen different writers each of whom as the Editor, Mr. Fitzroy Carrington, says in his introduction, is a sincere lover of Prints. In the introductory essay, which is on Dürer's Woodcuts, Mr. Campbell Dodgson, Keeper of Prints and Drawings in the British Museum, calls attention to the great revival or extension of interest during the past decade in every form of engraving among cultivated people who are not specialists, and, as with the other essayists who follow him, his own enthusiasm finds contagious expression in his writing. The essay on "Michel de Marolles, Abbe de Villeloin, A Prince of Print Collectors," contributed by Louis Metcalfe, is as romantic a human document as one may find. Mr. Metcalfe also writes of Jean Morin and Robert Nanteuil. Laurence Binyon contributes an essay on Rembrandt's etchings; Charles H. Caffin writes of Goya; Royal Cortissoz, intimately and charmingly of the Etchings of Fortuny. Frederick Keppel's personal reminiscences of Sir Seymour Haden published first in the *Print-Collector's Quarterly* are happily included. William Aspinwall Bradley writes of Meryon and Baudelaire, Frank Weitenkamp of Felix Braquemond, Elisabeth Luther Cary of Auguste Lepere, Martin Hardie of Herman A. Webster, and J. Nilsen Laurvik of Anders Zorn. There are nearly two hundred illustrations, all of which have been made with apparent care from original etchings. Each is given a separate page. The volume has a simple and appropriate binding and in every detail both of plan and make is satisfying. The typography is good, the illustrations excellent, the text is very readable and has been well edited.

JOSEPH PENNELL'S PICTURES OF THE PANAMA CANAL. J. B. Lippincott Company, Philadelphia and London, Publishers. Price \$1.25 net.

Reproductions are given in this book of twenty-three lithographs made by Joseph Pennell on the Isthmus of Panama during the first three months of the present year, each of which is accompanied by a brief note contributed by the artist concerning his own personal impressions and the conditions under which the original drawing was made. In some instances the word pictures are no less vivid than those made with the lithographic crayon. To each picture a full page is given and prefacing the series is an introduction telling how the pilgrimage to the Isthmus was planned and under what circumstances it was carried out. It is from first to last a delightful story of adventure, and it is told with that grave simplicity and sincerity of delight which is bound to engender respect and admiration. Besides this, the volume is a record of the most stupendous engineering work which has ever been accomplished.

THE CATHEDRALS OF ENGLAND AND WALES. BY FRANCIS BOND, M.A. Charles Scribner's Sons, New York, Publishers. Price \$3.00 net.

This book, which deals with thirty-four of the famous cathedrals of England and Wales, is now in its fourth edition, which fact alone would testify to its worth and popularity. With each edition some improvement has been made until now it would seem to stand complete. Each cathedral is studied biographically, or according to the history of its evolution. This, the author candidly admits, is not a method calculated to save the visitor's legs, involving much marching and countermarching, but it does simplify his understanding of its architectural development and significance. The chronical occupies no less than five hundred pages, in which, however, are comprehended with the text two hundred illustrations from photographs and a series of ground plans drawn to a uniform scale.

BULLETIN

EXHIBITIONS

ART INSTITUTE OF CHICAGO. Twenty-fifth Annual Exhibition of Oil Paintings and Sculpture.....Nov. 5th—Dec. 8th, 1912
Exhibits received October 16th.

PHILADELPHIA WATER COLOR CLUB. Tenth Annual Exhibition Pennsylvania Academy of the Fine Arts Nov. 10th—Dec. 15th, 1912

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Tenth Annual Exhibition. Pennsylvania Academy of the Fine Arts.....Nov. 10th—Dec. 15th, 1912
Exhibits received November 1st.

NATIONAL ACADEMY OF DESIGN. Winter Exhibition Fine Arts Galleries Dec. 13th—Jan. 12th, 1913
Exhibits received November 25th and 26th.

THE CORCORAN GALLERY OF ART. Fourth Biennial Exhibition of Contemporary American Paintings. Dec. 17th—Jan. 26th, 1913
Exhibits received November 19th—27th.

BALTIMORE WATER COLOR CLUB. Seventeenth Annual Exhibition. Peabody Institute Gallery.....Jan. 8th—Jan. 29th, 1913
Exhibits received January 2d.

ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building.....Feb. 1st—Feb. 22d, 1913
Exhibits received January 16th and 17th.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Eighth Annual Exhibition of Paintings and Sculpture.....Feb. 8th—Mar. 30th, 1913

CHARCOAL CLUB. Fourth Annual Exhibition of American Art. Peabody Institute Galleries, Baltimore, Md. Feb. 10th—Mar. 9th, 1913

NATIONAL ACADEMY OF DESIGN. Eighty-eighth Annual Exhibition Fine Arts Building.....Mar. 4th—April 20th, 1913
Exhibits received February 26th and 27th.

CONVENTIONS

AMERICAN INSTITUTE OF ARCHITECTS. Annual Convention, Washington, D. C. Dec. 10th, 11th, 12th, 1912



"A man is known by the magazine he subscribes for"

THE INTERNATIONAL STUDIO

\$5.00 A YEAR

"By all odds the most beautiful magazine printed."—N. Y. Tribune.

IT is the leading Art magazine published at any price. It deals with everything from painting and sculpture to house decoration, architecture and landscape gardening, including the best work of craftsmen, pictorial photographers and art-workers in every field. Every issue contains one to two hundred illustrations, numerous plates in full color, covering the art work of the world at large. Art dealers value the color plates, gravures and monotypes for framing. Homes of culture need *The International Studio*, because it is the foremost magazine for those who love beauty in all things.

SEND FIVE DOLLARS NOW FOR YOUR
SUBSCRIPTION BEFORE YOU FORGET

SEE SPECIAL SUBSCRIPTION OFFER BELOW:



THE INTERNATIONAL PORTFOLIO OF COLOR PRINTS

A portfolio of six exquisite paintings by modern masters done into full colors by the latest and best methods of color reproduction. These plates were executed in England, where the art of color reproduction has reached its highest perfection. The size of the plates, with border suitable for framing, is *12 by 10 inches*.

The titles are:

VARIATIONS IN VIOLET AND GREEN	-	From an Oil Painting by J. McNeill Whistler
DOVER-EVENING - - - -	-	From the Water Color by J. Buxton Knight
AN UPLAND ROAD - - - -	-	From the Oil Painting by Paul Dougberty
MME. LUCIENNE BRÉVAL IN CARMEN	-	From the Oil Painting by Ignacio Zuloaga
A STUDY IN SANGUINE - - -	-	By J. W. Waterhouse, R. A.
"DIES IRAE" - - - - -	-	By Maxfield Parrish

These plates are sold separately for twenty-five cents each or one dollar for the portfolio of six, at which price we shall be glad to mail them postpaid to our readers.

A SPECIAL TIMELY OFFER

We invite our readers to take advantage of our offer (this month only) of twelve months' subscription to *THE INTERNATIONAL STUDIO* at the price of \$5.00, and let us send you this beautiful portfolio free.

JOHN LANE CO. 120P W. 32d St., New York

Please mention **ART AND PROGRESS** when writing to Advertisers

SCRIBNER'S HOLIDAY BOOKS

1912-13

Christmas Tales and Christmas Verse



By Eugene Field

Illustrated by

Florence Storer

\$1.50 net

By mail \$1.65

Nobody ever caught, held, and imprisoned in print, so successfully as Eugene Field, The Christmas Spirit. But Florence Storer has duplicated his feat of the pen with one of the brush. These eight full-page color paintings—not to mention innumerable pen-and-ink sketches of which the Santa Claus above is one—form a perfect complement to the text. A beautiful Christmas present.

A Camera Crusade Through the Holy Land

By Dwight L. Elmendorf

The author writes as well as he lectures:—that is all need be said of the first third of this book which is text.

But the last two-thirds are most beautiful clear full-page photographs—100 in all—of the significant scenes of the Holy Land. No one could come nearer to seeing the region without going there than by seeing these pictures. There is no book anything like this in that respect:—no such collection of pictures. A list of biblical passages applying to each is given on the page opposite each.

\$3.00 net, by mail \$3.28

Dickens's Children

Ten full-page color pictures

By Jessie Willcox Smith

"Dickens's Children" contains ten of the prettiest colored pictures ever seen of Dickens's famous child characters. While Cruikshank's famous caricaturish representations of the Quilps, Micawbers, Wellers are satisfying, it takes the sympathy of a Jessie Willcox Smith to picture the Pauls, Davids, Olivers, and Tiny Tims.

\$1.00 net, postpaid \$1.08

The Sampo

Hero Adventures from the Finnish Kalevala. With full-page colored pictures by N. C. Wyeth

By James Baldwin

The most enthralling stories are primitive legends like those from Homer or Roman Mythology. This book is of that type; the great old Finnish epic, "THE KALEVALA," contained these stories: The Courting of the Maid of Beauty, The Field of Serpents, The Deeds of Ilmarinen the Smith, etc.

\$2.00 net, by mail \$2.16

Henry Van Dyke's

First large volume of fiction in five years

The Unknown Quantity

A Book of Romance and Some Half Told Tales

His most important work of prose

Illustrated \$1.50 net, by mail \$1.64

The Arm-Chair at the Inn

By F. Hopkinson Smith

"The best he has yet written."—*N.Y. Sun.*

Illustrated \$1.30 net, postpaid \$1.44

Charles Scribner's Sons



Fifth Ave., New York

Please mention ART AND PROGRESS when writing to Advertisers



Houghton Mifflin Company's

Latest Books Possessing An Appeal to Lovers of Art



The Engravings of William Blake

A Critical Study, Together with a Catalogue Raisonné

BY ARCHIBALD G. B. RUSSELL

A book which will be of exceptional interest to all admirers of the imaginative genius of William Blake. Mr. Russell, well known as the foremost living authority on Blake, has devoted many years to the compilation of this work, which will remain the standard for collectors. Edition for America limited to 250 copies. With 32 illustrations. 4to, **\$7.50 net**. Postage extra.

Boston New and Old

TEXT BY

T. RUSSELL SULLIVAN

Mr. Sullivan, an old Bostonian, is intimately acquainted with the city in all its aspects, and his pictures of Boston and of Bostonians both of the past and of the present, with the picturesque contrasts of old and new, will give a rich pleasure to the reader.

Jessie Willcox Smith's
Illustrations for

'Twas the Night Before Christmas

Miss Smith has caught most happily the spirit of this favorite poem of all ages in her illustrations for this edition, all of which are in color. **\$1.00 net**. Postage 10 cents.

Our House

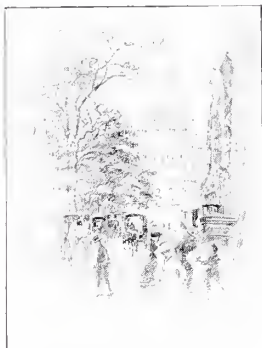
WRITTEN BY

ELIZABETH ROBINS PENNELL

ILLUSTRATED BY

JOSEPH PENNELL

A new holiday edition of Mrs. Pennell's delightful volume, dealing with artists' life in London. It will make an ideal gift book for all lovers of London. **\$2.50 net**. Postage extra.



THE BOSTON STATE HOUSE
A DRAWING BY LESTER G. HORNBY



OUR HOUSE

PICTURES BY

LESTER G. HORNBY

The text is no more notable than the brilliant drawings by Mr. Hornby. There are 17 full-page illustrations beautifully printed in black and tone, a frontispiece in full color, and numerous smaller drawings.

Special limited edition of 750 copies. **\$7.50 net**. Postpaid.

N. C. Wyeth's forceful
drawings for

Pike County Ballads

"This new edition is an exceptionally beautiful one, carrying vivid and vigorous illustrations by N. C. Wyeth." *N. Y. Sun*. Boxed. **\$1.50 net**. Postage 13 cents.

and London Out of Our Windows

The illustrations represent practically all aspects of the world's metropolis by both day and night, and form a panorama of the most interesting city in the world that has seldom been equalled for completeness and richness of atmosphere.

Remarkable Talent Shown by a New Artist

Milo Winter's Billy Popgun

A new little character is added to the popular group of Alice in Wonderland, Davy and the Goblin, combining the quaint humor of Arthur Rackham and the poetic imagination of Howard Pyle. Fully illustrated in color by the author. **\$2.00 net**. Postage 15 cents.

Illustrated Holiday Bulletin
sent FREE on request

HOUGHTON MIFFLIN CO.
4 PARK STREET BOSTON

ART AND PROGRESS

CONTENTS

THE MOTHER—A SMALL BRONZE

By Bessie Potter Vonnoh

CHARLES W. HAWTHORNE

By Anna Seaton-Schmidt

THE NATIONAL MEMORIAL
TO LINCOLN

Designed by Henry Bacon

PAGEANTRY By George P. Baker

THE FEDERATION'S EXHIBITIONS

Eight Illustrations

EDITORIALS

REVIEWS

NOTES

BULLETIN

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS
WASHINGTON, D. C.

The Washington Directory

ESTABLISHED OVER 40 YEARS

THE VEERHOFF GALLERIES

1320 F STREET

MEZZOTINTS
FRAMING

The Fine Arts

REGILDING
RESTORING

Venable's Galleries

1225 G STREET N. W.

A Suggestion for Wedding Gifts

Mezzotints
AND
Water Colors

A LARGE COLLECTION TO SELECT FROM

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS
Framing and Restoring Oil Paintings

MOORE BROS.
FORMERLY WITH V. G. FISCHER

THE ARTS AND CRAFTS SCHOOL

INSTRUCTION IN BASKETRY, METALWORK
WEAVING, STENCILING, DESIGNING,
BY EXPERIENCED CRAFTSMEN

1711-1713 NEW YORK AVENUE
OPPOSITE THE CORCORAN GALLERY



**FRINK
Picture Lighting**

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. T. Reynolds Co.

101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

A New Volume in the General History of Art

The History of Art in Egypt

By **G. MASPERO**, Director of Ghizeh Museum

Several hundred illustrations, four in color

\$1.50 net, postpaid \$1.65

A new volume in this standard series, by one of the greatest of Egyptologists.

Other Volumes in the Series

Art in France

By **LOUIS HOURTICQ**, Inspector of Fine Arts in the City of Paris

With almost 1,000 illustrations, four in color

\$1.50 net

"There would be an impropriety in praising 'Art in France' at the length it deserves. The conciseness and wit of the author put severe restraint upon the reviewer. It is the first complete history of French art, learned and brilliant. The book contains the data needed by the beginner, but it will be read with keen delight by the initiate."—*N. Y. Nation*.

Art in Northern Italy

By **CORRADO RICCI**, Director-General of Fine Arts and Antiquities of Italy

With 500 illustrations, four in color

\$1.50 net

"In general the book deserves unstinted praise. It is an eloquent argument for the expert as the best popularizer."—*N. Y. Nation*.

Art in Great Britain and Ireland

By **SIR WALTER ARMSTRONG**, Director of the National Gallery of Ireland

With 500 illustrations, four in color

\$1.50 net

"The author has done an amazingly good piece of work, reviewing all the minor arts, as well as architecture, painting, and sculpture."—*N. Y. Sun*.

The Colleges of Oxford

Their Architectural History Illustrated and Described

By **Alynn Vallance**

The most beautiful, interesting, and complete book on the colleges of Oxford—a small folio containing 50 fine collotype plates, 160 pages of text, with 232 text illustrations in line and half tone from drawings and photographs.

\$35.00 net

The Cathedrals of England and Wales

By **Francis Bond, M.A.**

Containing 500 pages, with over 200 illustrations from photographs and a series of ground plans to a uniform scale.

Large Crown 8vo.

\$3.00 net



Charles Scribner's Sons

153 5th Ave., New York

Please mention ART AND PROGRESS when writing to Advertisers

N. E. MONTROSS

REPRESENTATIVE PAINTINGS

By

T. W. DEWING
CHILDE HASSAM
W. L. LATHROP

GARI MELCHERS
WILLARD L. METCALF
ROBERT REID

D. W. TRYON
HORATIO WALKER
J. ALDEN WEIR

Also

IMPORTANT EXAMPLES OF EARLY CHINESE PAINTING

ANCIENT CHINESE POTTERY
AND BRONZES

MONTROSS GALLERY

550 FIFTH AVENUE

Above 45th Street

NEW YORK

George Leland Hunter

LECTURER ON

Tapestries

*Author of "Tapestries, Their Origin, History and
Renaissance"*

Just published by the John Lane Co.

Address care of ART AND PROGRESS
1741 New York Ave. Washington, D.C.

LOUIS KÄTZ

ART GALLERIES, INC.

103 West 74th Street, New York

American Paintings

Rookwood Pottery

THE Detroit Publishing Co.'s



"Thistle"

Facsimiles and Carbons

ARE

AUTHORIZED BY THE

American
Artists and Museums

THEY REPRESENT

Please mention ART AND PROGRESS when writing to Advertisers

"The Mother" is one of a number of small works in sculpture by Bessie Potter Vonnoh, which, as has been very truly said, possess a significance quite disproportionate to their size. Mrs. Vonnoh's "figurines" and little groups have the bigness of true plastic conceptions and at the same time that exquisite refinement possible only to works of small scale. Because of inherent merit the question of size does not signify. These bronzes have a charm and grace peculiarly their own. Her young mothers are essentially maternal, her young women delightfully feminine, yet womanly, her children are childish, lovable, sincere. Thus in her little groups, Mrs. Vonnoh touches upon those human relationships which are elemental, and stirs emotions both deep and profound. Her message is delivered with a lightness of touch and outward serenity, but it makes universal appeal. Bessie Potter Vonnoh was born in St. Louis and studied in Chicago under Lorado Taft. The Columbian Exposition occurred during her student days, and from work done in connection therewith she undoubtedly received both inspiration and impetus. It has been said that she imitated the figurines of Tanagra, but the fact is that she did not see one of these until long after her own style had been established. Her manner is entirely her own and is dictated not by any thing she may have seen, but by her own taste, feeling and artistic temperament. To the art of America Mrs. Vonnoh has made very valuable contribution.



THE MOTHER

BESSIE POTTER VONNOH

A SMALL BRONZE

AN EXAMPLE OF
CONTEMPORARY AMERICAN SCULPTURE

ART AND PROGRESS

VOLUME IV

JANUARY 1913

NUMBER 3



THE FAMILY

CHARLES W. HAWTHORNE

CHARLES W. HAWTHORNE

BY ANNA SEATON-SCHMIDT

WHO is this Charles Hawthorne and where has he exhibited, asked a French critic on seeing two of Mr. Hawthorne's paintings in the Paris Salon last spring. The pictures referred to were "The Fisherman's Daughter" and "Youth" (reproduced in previous numbers of ART AND PROGRESS), both of which attracted much attention and received unstinted praise. Every article on the "Nationale" placed Mr. Hawthorne's name among the foremost painters of Europe, and from being almost unknown he became in a few short weeks so highly esteemed by the French artists

that he was elected Associé in the Société Nationale des Beaux Arts.

His work provoked remark, we are told, "because of the beauty and perfection of its technique," but it was something far more profound which won the high place accorded him by the French artists and critics. He had sounded a new note, had translated, with an intensely personal vision, one phase of American life; and much as the Parisians admire style and technique it was this "fecund vision teeming with life" which compelled their admiration.

"Unless a man has something to say



REFINING OIL

COURTESY OF WILLIAM MACBETH

CHARLES W. HAWTHORNE

what is the good of his painting?" Hawthorne himself has said, adding, "I know it is the fashion to care only for brushwork, for color, but to me just paint doesn't count." That is the secret of his work, it is not "just paint." His pictures are not mere portraits of fishermen or of certain boys or girls, but types that reveal the elemental—the universal qualities of humanity.

In the course of a conversation with the writer last summer Mr. Hawthorne said: "I strive to get something so life-like that it is more than life. It is not easy, but things that are worth while never are. Often when I paint a pic-

ture without any special effort I prefer it to the things I've slaved over, but by the end of two months I always come around to the pictures which have cost me a hard struggle. 'Youth' was one of the latter. How I worked over that canvas! Even after I thought it finished I went back to it again and again. I changed the color tones, I tried one next another, varying them a little—so little no one else would have known I'd changed them. I was striving to get a look—I can't explain what kind of a look, but I know it when I see it—a look that I like. When I finally got it, I tried to get it a little more. I was



THE SISTERS

COURTESY OF WILLIAM MACBETH

CHARLES W. HAWTHORNE

two months working over it. That's the way I paint all my pictures. I am never satisfied with my color until it seems to sing. Painting is like music to me—the juxtaposition of tones until they make a great harmony. You don't need to understand it, you just feel it, as you feel the beauty of Beethoven's Symphonies without knowing anything of their scientific construction. You see this exemplified in Titian's painting—so full and rich and splendid! To me he is the greatest of Italian painters, though one cannot compare such men as Michelangelo, Leonardo, Titian or Giorgione, they were all so great, each in his own

manner. Personally, I love Titian's color best; but painters are not good critics, they can't help being prejudiced in favor of what they like. I try to be catholic in my tastes, I tell myself that a lot of different things are good, I know they are, but still I don't like them!"

This honesty of self-judgment is characteristic of the man. A descendant of the New England Puritans, he has inherited something of their introspective and serious nature. A splendid foundation when broadened, as in his case, by contact with men of all creeds and opinions. At the time of his birth, in

1872, Charles W. Hawthorne's parents were living in Illinois, but they soon returned to their Maine home where the boy was educated. He early evinced such talent for painting that he was sent to New York to study. There he entered the evening classes of Vincent du Mond and George de Forest Brush. Later he studied with William M. Chase, to whom, he declares, he owes more than to any living person. Mr. Chase possesses the gift of all true teachers—power to awaken the enthusiasm of his pupils so as to make them attain their highest possibilities. Recognizing that the young Hawthorne was unusually gifted he did all in his power to aid the development of his genius. After a few years the pupil became assistant to his master and remained with him until he established a school of his own.

Hawthorne's School is at Provincetown on Cape Cod, which has proved an ideal place for the purpose. It is, if I am not mistaken, the only out-door school for the study of figure painting in this country. Pupils have flocked there from all over the United States, and Mr. Hawthorne's reputation as a teacher almost rivals his success as an artist. During the past season his class numbered seventy-five. Once a week he gave a criticism and an informal talk on the ideals of art. In his teaching he places chief emphasis on clear color and correct values, and with these held paramount in mind encourages breadth and virility in treatment.

Fortunately, teaching has not interfered with his personal development. Many of his strongest pictures have been painted before and after "Class." The fisher people have been his best models. Living among them he has learned to understand and share their joys and griefs. He has become one of them. In some inexplicable manner the souls of his models seem to have passed into his canvases. His pictures show them to us when off their guard, revealing their inner thoughts. They are not only real people, but real people who disclose to us something that they rarely show—their aspirations, longings, hopes

and fears—sentiments which, because of natural reticence, they would have been ashamed to avow.

No one could call the uncouth, awkward fisher people of Hawthorne's pictures idealized. He sees them as they are, but his vision is that of the artist and penetrates beneath their rough exteriors to the poetry that underlies all human life. It is this power to reveal something that is hidden from most of us that draws us again and again to such pictures as "The Trousseau," now one of the treasures of the Metropolitan Museum. To this picture the Thomas B. Clark prize was awarded in 1911, on the first ballot without a dissenting voice—an unheard-of honor in the history of the National Academy of Design. It is a marvelous presentment of the complex thoughts and emotions of the girl whose trousseau means the unknown future, the mystery of love and life. It is such a simple every-day subject, yet, with rare insight, he has lifted it into the record of a supreme moment in the life of a young girl, willing to trust all, to give all to the man whom she loves.

In the less attractive subject "Cleaning Fish" the immobility of the man would make him appear wooden, lifeless, were the profundity of his thought not so convincingly expressed. We know that it is his absorption with some problem of his daily life that makes tense his whole figure. Some persons object to this rigid immobility which characterizes many of Hawthorne's pictures. Doubtless there is the danger of its degenerating into a mannerism. There is also danger that his deep appreciation of Old World Masters may lead him to imitate their work, but every earnest student of past art encounters this same peril. The strong are helped by the broader vision. Their personality may be overshadowed for a time, but in the end it persists. After all, only those are quite safe who never attempt to climb the mountains, but contentedly walk in the narrow valleys of their own achievement. Mr. Hawthorne has traveled and studied in many coun-

tries and has not feared to attempt new methods of expression. It was in Venice that he first used tempera, now one of his favorite mediums. He is striving in every way to perfect his technique, to become a master workman. His theory is that if one knows his *métier* the meaning will take care of itself; if a man

I did not paint that background directly from nature, yet I think it can be seen on any such summer evening."

Neither a realist, in the ordinary sense of the word, nor an idealist, he is a born "picture-maker" and loves painting for the sheer joy of the work. But he is also a profound searcher after truth,



CLEANING FISH

COURTESY OF WILLIAM MACBETH

CHARLES W. HAWTHORNE

has anything in him it is sure to come out in his work.

A worshiper of nature, he spends many hours studying her secrets, walking by the sea or across country roads. "That is when I find my backgrounds," he explains, "I do not pretend that I paint them as they are, I make them up to suit my subjects, but I try to make them real. Take 'Youth,' for example.

and his canvases reflect faithfully the life about him, the spirit of his own age. It is this quality of penetration, joined to the power of expressing emotion, that differentiates the artist from the merely skilful technician and makes him the greatest of all historians—the revealer of the character of each generation for the enlightenment of those who are to come after.



THE PROPOSED LINCOLN MEMORIAL

HENRY BACON, ARCHITECT

THE NATIONAL MEMORIAL TO LINCOLN

DESIGNED BY HENRY BACON

ONE of the matters which will be brought before Congress during the early part of the present session will be that of the National Memorial to Lincoln to be erected in Washington, about which there has already been much discussion.

It will be recalled that in the winter of 1911 Congress appropriated \$2,000,000 for this Memorial and appointed a special committee to secure plans and designs from which a selection might be made. On March 4th of that year this Committee, of which President Taft is Chairman, applied to the Commission of Fine Arts for suggestions as to the site and general character of the design which in the opinion of this body of experts might be most appropriate. The Commission of Fine Arts reported on July 17th unanimously in favor of the site near the banks of the Potomac in what is now known as Potomac Park.

In July Mr. Henry Bacon and Mr.

John Russell Pope, of New York, were each invited to submit models and designs for the Memorial—Mr. Bacon for the site selected by the Park Commission and Mr. Pope for sites recommended by others. After careful consideration the Commission of Fine Arts reported in favor of Mr. Bacon's design, suggesting, however, certain alterations. At the request of the Lincoln Memorial Commission both Mr. Bacon and Mr. Pope revised and resubmitted plans and designs. Again the opinion of the Commission of Fine Arts was in favor of Mr. Bacon's work, and on December 4th the Memorial Commission announced its intention to report favorably on this plan and design.

With Mr. Bacon's consent a copy of the report which he rendered to the Lincoln Memorial Commission is given herewith as well as reproductions of his revised design.

The report, which is dated June 28, 1912, is as follows:

"After ten months' study of the possibilities of the Potomac Park site and after consideration during that time of other sites proposed for the Lincoln Memorial, I am confirmed in my opinion formed ten years ago that the location in Potomac Park on the axis of the Washington Monument and the Capitol is the only one where the monument to Abraham Lincoln now contemplated by Congress should be erected. There it will have a relation with the Washington Monument and the Capitol that would be impossible on any other site, and it will have a close relation with Arlington Cemetery, where those who fought for the Union are buried. A large structure placed on an eminence raised in the Potomac Park site will have, by reason of its environment, a majestic significance impossible to be obtained on any other site, and all the esthetic and practical conditions necessary to the erection of a proper memorial to Abraham Lincoln can there be fulfilled.

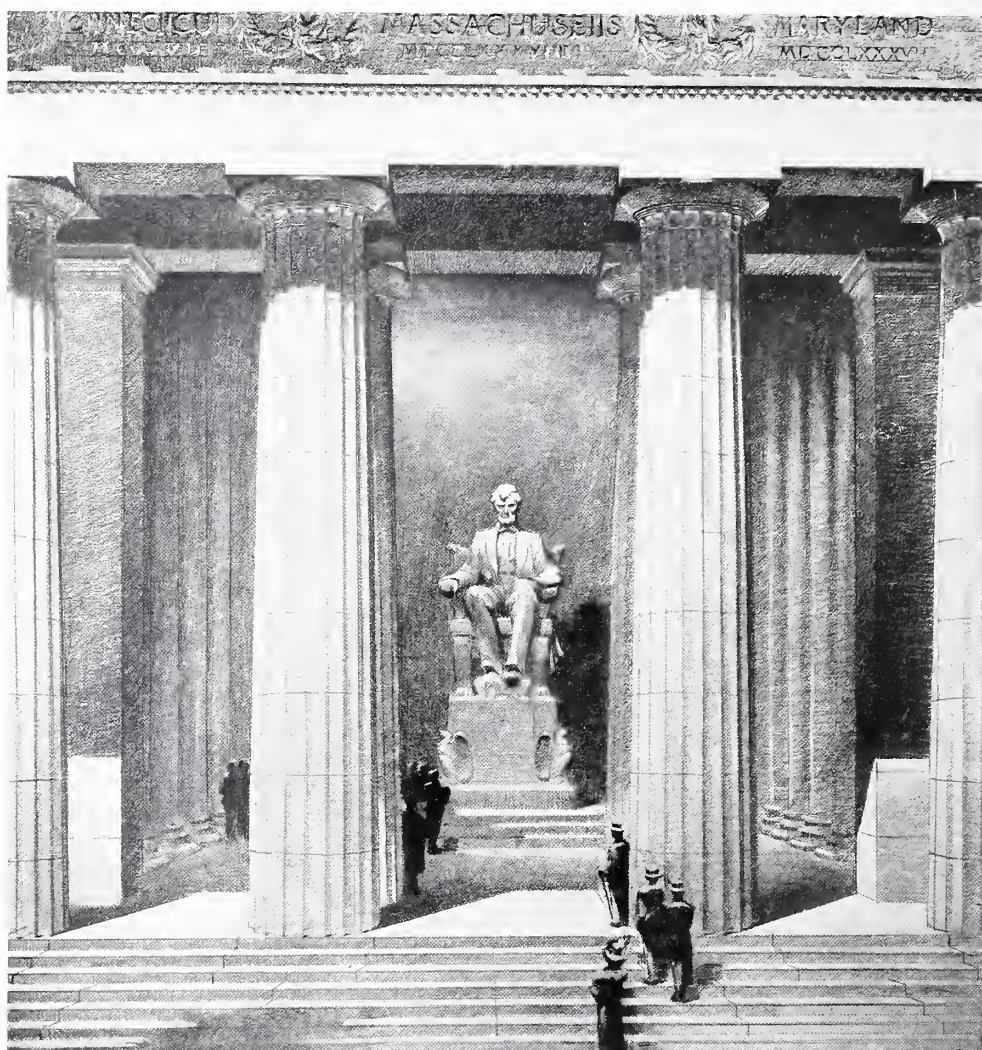
"On the great axis, planned over a century ago, we have at one end the Capitol, which is the monument of the Government, and to the west, over a mile distant from the Capitol, is the monument to Washington, one of the founders of the Government. If the Lincoln Memorial is built on this same axis still further to the west by the shore of the Potomac, we will there have the monument of the man who saved the Government, thus completing an unparalleled composition which cannot fail to impart to each of its monuments a value in addition to that which each standing alone would possess.

"The design submitted of the Lincoln Memorial is a development of the designs already submitted by me. The structure has been enlarged, the design of the approaches, terraces and steps has been revised, and the front of the Memorial has been made more open. From the beginning of my study I believed that this memorial of Abraham Lincoln should be composed of four features,—a statue of the man, a memorial of his Gettysburg speech, a memorial of his Second Inaugural address,

and a symbol of the Union of the United States which he stated it was his paramount object to save—and which he did save. Each feature should be related to the others by means of its design and position, and each should be so arranged that it becomes an integral part of the whole, in order to attain a unity and simplicity in the appearance of the monument. Each feature should impress the beholder with its greatest force and by means of isolation this can be accomplished, though this isolation should not be planned to the extent of impairing the relation of each feature to the others.

"The most important object is the statue of Lincoln which is placed in the center of the memorial, and by virtue of its imposing position in the place of honor, the gentleness, power and intelligence of the man expressed as far as possible by the sculptor's art, will predominate. This portion of the memorial where the statue is placed would be unoccupied by any other object that would detract from its effectiveness, and the visitor will be alone with it.

"The smaller halls at each side of the central space would each contain a memorial—one of the Second Inaugural and the other of the Gettysburg address. These speeches would be shown by bronze letters arranged on a monumental tablet, and adjacent low reliefs or decoration would relate in allegory Lincoln's great qualities evident in those speeches. While these memorials can be seen from any part of the hall, they are partially screened from the central portion where the statue is placed by means of a row of Ionic columns, giving a certain isolation to the space they occupy and augmenting thereby their importance. I believe these two great speeches made by Lincoln will always have a far greater meaning to the citizens of the United States and visitors from other countries, than a portrayal of periods or events by means of decoration. I think, however, some reliefs and decoration designed in conjunction with these memorials and representing in allegory Lincoln's qualities, such as Charity, Pa-



THE PROPOSED LINCOLN MEMORIAL

VIEW OF INTERIOR FROM ENTRANCE

HENRY BACON, ARCHITECT

tience, Intelligence, Patriotism, Devotion to High Ideals, and Humaneness, will emphasize the effect of the speeches.

"Surrounding the walls enclosing these memorials of the man, is planned a colonnade forming a symbol of the Union, each column representing a State—thirty-six in all—one for each State existing at the time of Lincoln's death, and on the walls appearing above the colonnade and supported at intervals by eagles, are forty-eight memorial festoons, one for each State existing at the present time.

"I believe this symbol representing the

Union surrounding the memorials of the man who saved the Union, will give to them a great significance that will strengthen in the hearts of beholders the feelings of Reverence and Honor for the Memory of Abraham Lincoln.

"By means of terraces the ground at the site of the Lincoln Memorial will be raised until the floor of the memorial itself will be 45 feet higher than the present grade. First a circular terrace, 1,000 feet in diameter is raised 11 feet above the present grade and on its outer edge will be planted four concentric rows of trees, leaving a plateau in the

center, 755 feet in diameter, which is greater than the length of the Capitol. In the center of this plateau, surrounded by a wide roadway and walks, will rise an eminence supporting a rectangular stone terrace wall, 14 feet high, 256 feet long, and 186 feet wide. On this rectangular terrace rises the marble memorial. All the foundations of the steps, terraces and Memorial will be built on concrete piling which extends down to the solid rock.

"Three steps 8 feet high form a platform under the columns. This platform

at its base is 204 feet long and 134 feet wide. The colonnade is 188 feet long and 118 feet wide, the columns being 44 feet high and 7 feet 5 inches in diameter at their base. The total height of the structure above the finished grade at the base of the terrace is 99 feet. The finished grade at the base of the terrace being 23 feet above the present grade, the total height of the building above the present grade is 122 feet. The outside of the Memorial Hall is 84 feet wide and 156 feet long.

"The colonnaded entrance to the



THE PROPOSED LINCOLN MEMORIAL

VIEW FROM THE PORCH

HENRY BACON, ARCHITECT



THE PROPOSED LINCOLN MEMORIAL

HENRY BACON, ARCHITECT

SHOWING INSCRIPTION ON WALL AND SUGGESTED DECORATION

Memorial Hall, which is 45 feet wide and 44 feet high, is equipped with sliding bronze grilles, filled with plate glass. These grilles during the day will be rolled back into the space provided in the walls, and will be closed at night for the protection of the Memorial. As they are mostly glass they can also be kept closed during the day in cold weather without obstructing the entrance of light through the entrance, and a temporary bronze and glass vestibule can be provided in the lower portion of the grilles which are subdivided at the bottom for this purpose.

"The central hall, where the statue stands, is 60 feet wide, 70 feet long, and 60 feet high. The halls where the memorials of the speeches are placed

are 37 feet wide, 57 feet long and 60 feet high. The interior columns are of the Ionic order and are 50 feet high.

"The cost of erecting this Memorial, according to estimates received from a contractor of the highest standing in monumental work, the quantities being carefully computed, is \$1,775,000. This estimate does not include the steps at the head of the lagoon, the statue of Lincoln, the memorials of his two speeches, or the architect's commission. With the exception of the steps, which are properly a part of the landscape gardening around the Memorial, the design I have submitted, including the statue, the memorials and the architect's commission, can be built for the sum authorized by Congress."

PAGEANTRY

BY GEORGE P. BAKER

ONLY when interest in art becomes an integral part of the daily life of our people, shall we have, full and complete, the conditions for which the American Federation of Arts is working. Because I believe pageantry to be a powerful means of making art a recognized essential in the life of our people I am glad to bring it to the attention of the members of the American Federation of Arts and the readers of ART AND PROGRESS.

Those of you who have been working in this country for a wider acceptance of the artistic in our daily life must have had times of deep discouragement because of the difficulty experienced in making any art of vital interest to the masses. Let us be honest, too, and confess that again and again we have had to struggle against a deep underlying conviction in the minds of many of our people that all art is essentially feminine, and not a proper subject to demand any considerable portion of the time of the man of affairs, the busy and absorbed head of a family, or the tired laboring man. I am not thinking in this of life in the smaller communities as contrasted with the larger or of one part of the country as contrasted with another, but of the great population of the United States at large.

Pageantry strikes at both of the difficulties named. But what is this pageantry? Everyone with whom I talk of it seems to have his or her definition, vague perhaps, but firmly and even beligerently held. Some think of pageantry as a procession "of floats" with tableaux on them. Others define it as speeches of gratulation set in dramatic action. Indeed there are almost as many definitions as there are people who query the meaning of the word. Now there has been pageantry ever since the medieval period and of very different kinds. Pageantry is not mere processioning; it is not merely vocal or other music; it is not merely dancing; it is not

merely a succession of dramatic scenes giving the history of a village, town or city. It may be all of these or it may be a number of these combined; but it is not simply one of them. If I were asked to give an off-hand statement of what it seems to me pageantry ought to do, it would be very broad. I believe the work of pageantry is twofold. First, it re-creates by the masses the past history of a community for the pleasure and stimulation of its masses. Pageantry, to do its best and even its proper work, must belong not to a group, but in general to the people of the community in question. Secondly, a pageant must reveal to the people of its community whatever in its past, and above all in its present, is or may be made artistic and even poetic. To re-create and interpret local history, to reveal the artistic and the poetic—that is the twofold work of pageantry.

If to-day I propose a pageant to any community in this country, not old and historically famous, I shall be met at once by the statement: "You can not have a pageant here—impossible—there isn't enough history." But who cares whether the community has history or not? Must we always be looking backward in art? If our imagination can see no artistic possibilities in the life of to-day, what hope is there for us? I can most readily illustrate what I mean by the Pageant of Peterborough, New Hampshire, which I had the pleasure of writing and staging in the summer of 1910. Everybody admitted, of course, that certain incidents in the history of the town, in the seventeenth and eighteenth centuries, were dramatic, but I was told again and again that there was nothing but the Civil War to provide material in the nineteenth century. The critics had, however, forgotten entirely the picturesqueness of life in the mills when the girls in them were not of foreign birth, but daughters of the American farmers and storekeepers.

Lucy Larcom, the poet, who worked as one of these girls, has sung of the hopes, ambitions and tragedies of those who stood at the looms in the days of the thirties. The critics had forgotten, too, the picturesqueness and the pathos of the Western emigration in its prairie schooners. This milling and this Western exodus provided two of the most effective scenes in the pageant of Peterborough's history. There were at the start few among the actors in this pageant—chiefly millhands, farmers and people working in the shops of the town—who did not comprehend that moments in the past of Peterborough were dramatic and even poetic, but the representation of incidents from the nineteenth century and their own day revealed to them the drama and the poetry in the lives of their parents and even of themselves. In such revelation lies the great stimulation of pageantry.

Here is another way in which the pageant brought art to the masses. For our theater we had cut into a side hill, leveling a space perhaps a hundred feet square. All around rose high pines, with natural aisles to left and right that needed little clearing. Toward the setting sun, where the land fell away, we cut a vista ending with Mount Monadnock, blue some miles away in the background. Halfway up the middle distance there stands a deserted mill cheap in construction, ugly in color, seen close at hand a blot on the landscape. But seen at a distance, through the vista of green pines and against the velvety blueness of the mountain, the ugly colors of the structure softened, the grim lines disappeared, and the building made the one touch of man's handiwork needed to focus the eye and to emphasize the wildness all about it. Coming in to the pageant ground one afternoon, I found one of the farmer-actors gazing at the view in amazement. Seeing me, he pointed to the mill and said: "Why, I had no idea that mill could be beautiful, but somehow this place makes it so." He had known the mill, he had known the woods, but he had not known how to compose the de-

tails so that what by itself was ugly did its part in creating a beautiful picture. But he understands now; and he will never forget. That is but one of many instances I might quote to show the way this pageant quickened a sense of beauty in the hundreds of people who shared in creating the beauty of the pageant itself.

Moreover, the opportunities for acting, for singing, for costume-making, for decoration, which a pageant provides, reveal unexpected artistic resources in the people of the town. Of course, your actors will be self-conscious at the start, but there is just where the music helps greatly. Again and again in pageantry, when the actors have been dull or tired, and would not take hold of their work, I have drawn them away for the moment from mere acting, to set them singing one of the fine songs until they were emotionally flexible, and sympathetically responsive. At Peterborough a man of eighty proved to be one of the best actors, though he had never acted before and was timid enough at the start. If you had told him that in three weeks or less after his first rehearsal he would appear with perfect calmness before audiences of a thousand people, he would at the outset have flatly denied the possibility. After some ten days of rehearsing a scene in the Revolution in which he had simply to say, as he thrust two grandsons among the recruits, "There, boys, get into line. Whatever happens, don't turn your backs on the enemy," he asked if he might add to his lines. "Those words don't satisfy me," he said. "They don't feel like all I want to say." "Very well, say what you feel." "All right," he answered, and that afternoon at rehearsal he surprised me with the following, delivered with just the right spirit and gesture, as he hurried his grandsons toward the ranks. "Boys, if you get a chance to hit them Britishers, don't you bother what you hit 'em with. You hit 'em with anything you can lay your hands on. You remember about David and Goliath in the Good Book, don't you? Well, if you can't find anything else, you just heave

at 'em with a stone. Now, boys, you get into line there, and don't you dare turn your backs on the enemy." Creative dramatic imagination finding its first real expression at eighty! If I were to cite the many instances of the creative imagination which I came upon in this pageant, you would, I am sure, agree with me that it is almost worth while to arrange a pageant merely to make the people who are acting in it realize how inseparable a part of their lives is art, if they would only let it find expression.

Moreover, when men and women, old and young, have united to produce a successful pageant, you will hear no more in their community—you will find no more implications—that art is something for women and not for men. At Peterborough one man at first felt any acting was beneath his dignity, although he was willing to give the support of his presence as an onlooker. Becoming interested, he at first took part as a substitute for a late comer or someone unavoidably absent. Doing his work well, he was induced to take a regular part. Ultimately he played four parts—and wore six different costumes. When the rehearsals began, the choral club of the town consisted of some seventy women and girls and ten men, four of them mature and the rest youths. Before the pageant ended the men singing in the club were double the original number, and their interest has been maintained.

Indeed, in the way of by-products pageantry seems to me an extremely interesting dramatic form. It results in a truer understanding of the history of the community, a proper increase of local pride, and consequently in a stronger community spirit. What better way of welcoming the foreigner into our midst than by interesting the new-comer in some pageant of his town or city? In it we can make him realize how his own interests and history, fitting into our past, may best become part of the future of his newly chosen home. By the pageant we rouse him to attention, we stimulate him to thought, stirring him not simply by the printed word, but by

an appeal to the eye and the ear through music, dancing, acting and poetry.

At the present moment this important means of awakening and developing artistry in the masses is in danger, through falling into unwise hands, of swift extinction. The first difficulty is a natural tendency to build the pageants on one or two successful models. The writers of the few American pageants have naturally turned for examples to English pageants of the past six years, notably those written and produced under the guidance of Mr. Louis N. Parker or Mr. Frank Lascelles. Admirable as these pageants have been, they derived their main significance from the fact that they so completely fitted the conditions for which they were written; and perhaps because they were nearly all pageants of English towns, there is a certain sameness of method and, sometimes, of detail. Many people who have seen a number of English pageants and many who have seen the American pageants thus far have felt a waning interest in the form because so many of the performances resembled one another closely. Sir Arthur Pinero has said he finds, perhaps, the chief zest in his work from the fact that with every new subject which he treats in one of his plays he faces new problems in dramatic technique. There is the crux of the whole matter. If we try to give pageants modelled closely after those of England, we shall not only weary because of repetition, but we shall make a fatal mistake because the inspiration and the poetry of this country of ours are so different in sources from the English. Not in the misty spaces of remote history, out in the stirring life resulting from modern inventions, not in the history of a people relatively homogeneous, but in the complications and problems of amalgamating many races into one people must our pageantry find its drama and poetry. If our pageantry of the next ten years is to be written on the idea that all our beauty and all our inspiration lie in the past, we may as well let pageantry go; but if by pageantry we can teach our people to understand the beauty that

lies all around them, even in the daily task if they can only see it, what better work can there be for our drama? This work our poets do; so do our painters and our musicians; surely our dramatists may and must. Let us, through the length and breadth of this land, make pageantry the drama of our people as a people.

A similar danger lies in commercialism. It is possible to construct a loose plan which may readily be adapted so that it will, when hurriedly staged, provide a pageant for almost any community of medium size. All this makes for monotonous repetition. All this prevents the pageant from being what it should be, a growth from the history and the activities of the particular community, made vivid and significant by the co-operative imaginative work of the writers of the pageant and the people of the community. The best test of the rightness of a pageant is that it should be quite impossible to present it, or something approximating it, anywhere else. Moreover, for completeness, a pageant should leave with the public which sees it a sense that something has been said about the history and the immediate life of the community which will remain an inspiration to its people and will hereafter differentiate for the audience the life of that particular town or city from all others.

Finally, though expense need be no real bar to successful pageantry, we must not begin a pageant by trying to purchase it at a bargain counter. There is no reason why, if properly conducted—and that means plenty of time for preparation—a pageant should not pay for itself or even make money. This implies that there shall be co-operation on every hand in the community for a period of some months, or a year, preceding the pageant. Then the costumes and many of the properties may be made by the people participating. Time is the greatest check to expense in pageantry. There must be time to find in the community the right people to take charge of the different divisions of the work, and only in the last resort should

we call in people from the outside. As the work of the pageant-master is largely a skilful assembling around his text of the parts provided him by those who have charge of the music, the poetry, the costuming, the preparation of the stage and the drilling of the supernumeraries, it will probably be necessary to call in a pageant-master of experience. The fact is, the text of a pageant is, so to speak, dramatic stenography. The scenes must be brief, because there will be many of them; they must be largely pantomimic, because of the large space in which they are given, presumably in the open air; consequently, the text must be cut to the words absolutely necessary, and those which allow for the largest amount of accompanying pantomime and action. For that kind of work special training is needed, for a heavy and incompetent text may spoil all. Even, however, if it be necessary to call in outside specialists to arrange the pageant and the music, there are very many opportunities for the people, young and old, in the community to reveal their latent artistry and executive ability. I have never known a successful pageant that did not advance a number of young people in artistic accomplishment and consequent deserved reputation.

Here, then, you have a co-operative effort of music, drama, poetry and dancing, and even painting and sculpture, sure to have valuable results. Those connected with it will come to understand as never before the right relations of all these fine arts. This co-operative work for artistic ends will kill out the feeling that art is only for the dilettante and is not virile; it will create or reveal the artistic in a community, even though small and somewhat isolated. By it you can interpret for a group of people, through work shared in common, the spirit and meaning of their local history, and relate that local history to the spirit of a broader and growing nationalism. To those who are daily in the fields, the shops and the factories, you can reveal the beauty in the daily existence that seems at first sight only drudgery. To

many a man and woman you can open for the first time glimpses of the illimitable fields of art. He who would write a pageant should remember the words of the poet of the mill girls, Lucy Larcom:

* * * "East and West

Life beckons. Nothing satisfies the soul
But opportunities for nobler work
And glimpses of illimitable fields."

This, then, is the possible field of pageantry. Whether American pageantry shall do this work or not depends on you, and people like you, who must give it opportunities, put into it imagination and trained skill and thus protect it from the commonplace, the imitative and the commercial. Only when conceived in the spirit of true artistry for ends of the truest nationalism is pageantry really worth while.

THE FEDERATION'S EXHIBITIONS

Shortly after the American Federation of Arts was formed a request came to it from Fort Worth, Texas, for an exhibition of oil paintings by representative American artists. For some years Fort Worth had been wanting such an exhibition, but had been unable to obtain it, there being no organization to which application could properly be made. The objects of the American Federation of Arts are to foster endeavor and cultivate discriminating appreciation, the sending out of exhibitions seemed, therefore, a legitimate part of its work and the request was granted. This was the first traveling exhibition the Federation sent out, last winter it had no less than thirteen in circulation, this winter it will have more than twenty, of which fifteen have already been assembled.

These exhibitions comprise oil paintings, water colors, original work by American illustrators, arts and crafts work, engravings, representative examples of student work done in the leading Art Schools, photographs, etc. Some have been valued at more than fifty thousand dollars. They are assembled by a committee of artists of which Mr. Francis C. Jones is chairman, and are sent out under a guarantee of expense, covering transportation and insurance. To organizations which are not Chapters of the Federation there is in addition a small fee charged for assembling. The management of the exhibitions is carried on in the main office in Washington where they are solicited, cata-

logued and insured, but in each city or town to which they go they are handled entirely by a local committee. This divides responsibility and helps to carry out the Federation's policy of co-operation. To the credit of the many who have taken part in this work in the several cities to which the Federation's exhibitions have gone it should be said that not in a single instance in three years has an exhibition failed to be shipped on time or has any serious damage occurred through inefficient handling. There has been no financial loss. These exhibitions, furthermore, have been visited by thousands of persons, many of whom have no opportunity of seeing the exhibitions in the east, and numerous sales have been made both for public and private collections. Last year the sales amounted to over six thousand dollars.

On the following pages will be found reproductions of photographs of some of the galleries in which the Federation's exhibitions have been shown. These are not only interesting as an evidence of the breadth of the Federation's work, but as witness to the growth of the art movement in the United States, and to a vital awakening of interest. It will be remarked that the exhibitions in Fort Worth, Denver, Omaha, Minneapolis and Milton are held in galleries provided by the Public Libraries of these cities which goes in part to show how large a factor the Public Libraries have become in the development of art in our country.



GALLERY OF FORT WORTH ART ASSOCIATION, CARNEGIE PUBLIC LIBRARY, FORT WORTH, TEXAS



EXHIBITION SHOWN UNDER AUSPICES OF NEW ORLEANS ART ASSOCIATION, DELGADO MUSEUM



EXHIBITION SHOWN UNDER AUSPICES OF ARTISTS' CLUB OF DENVER, PUBLIC LIBRARY, DENVER



EXHIBITION OF PHOTOGRAPHS OF AMERICAN SCULPTURE AS SHOWN IN PUBLIC LIBRARY, DENVER



EXHIBITION OF WATER COLORS, SHOWN UNDER AUSPICES OF MADISON ART ASSOCIATION, MADISON



EXHIBITION OF WORKS BY AMERICAN ILLUSTRATORS, JOHN HERRON ART INSTITUTE, INDIANAPOLIS



EXHIBITION SHOWN UNDER AUSPICES OF OMAHA SOCIETY OF FINE ARTS, PUBLIC LIBRARY, OMAHA



EXHIBITION OF MEZZOTINTS LENT BY LIBRARY OF CONGRESS, PUBLIC LIBRARY, MILTON, MASS.



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams	Francis C. Jones
John W. Alexander	Percy MacKaye
T. Lindsey Blayney	Lee McClung
Henry Turner Bailey	F. L. Olmsted, Jr.
Ralph Adams Cram	C. Howard Walker

PUBLICATION COMMITTEE

James Barnes	Francis W. Crowninshield	David Lloyd
A. E. Gallatin		D. C. Phillips, Jr.

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV JANUARY 1913 No. 3

INDUSTRIAL ART

One of the great problems confronting our Nation to-day is the education of the masses, for in education lie the roots of citizenship and the hope of the future. One branch of education to which attention is now being turned is industrial art, that art which affects the greatest number of persons. It is in this art that we are most deficient as a Nation, strangely enough, as our industrial enterprise has been brought to a high state of efficiency and we are a commercial people. But we have trained master mechanics and not master-craftsmen; we have developed artists and not artisans, with the result that our manufactures are

lacking in artistic quality and the places open to trained workmen in artistic pursuits are almost entirely filled not by Americans but foreigners. In a brief address made at the last Convention of the American Federation of Arts, when this subject was under discussion, Mr. Lloyd Warren called attention to the fact that whereas high-class work in this country is almost exclusively dependent on the importation of foreign workmen, the American is debarred from its practice by absence of specialized art instruction, and he pointed out the necessity of stimulating effort along these lines. Noting the excellent service rendered by the Society of Beaux Arts Architects in training architectural draftsmen, Mr. Warren suggested that similar service might be rendered with equal success under proper direction in other art trades, such as architectural sculpture, ornamental iron and bronze casting, furniture manufacture, house decorating, etc.

As a preliminary step a resolution, presented by the Architectural League of New York, was passed, requesting the delegates from the several chapters to report to the Chairman of the Committee on Industrial Art, Mr. Lee McClung, what art trades or crafts could best be stimulated or developed in their own communities. Meanwhile, other forces have been at work. There is now before Congress a bill providing for the establishment throughout the country of a large number of Agricultural High Schools in which industrial art may be made a regular feature of the curriculum. Most encouraging and significant, however, is the establishment this fall in the city of New York, through the co-operation of the Board of Education and the manufacturers, of an Evening School of Industrial Art, a more detailed description of which is given on a subsequent page.

All of this points to progress, but it will not do to merely congratulate ourselves and wait for results. Education in industrial art will not be given spontaneously any more than the art industries will stimulate themselves—there must be concerted and vigorous effort.

THE AMERICAN FEDERATION OF ARTS

A meeting of the Board of Directors of the American Federation of Arts was held in New York on November 15th. There were twelve members in attendance.

At this meeting Mr. Robert W. de Forest, who had been induced to reconsider his declination of the Presidency, was elected President, and signified his acceptance. Miss Leila Mechlin, who since the formation of the Federation has been Assistant Secretary, was elected Secretary; and Mr. N. H. Carpenter, of Chicago, a member of the Board of Directors and Secretary of the Art Institute of Chicago, was appointed Assistant Treasurer, with the understanding that he should take charge of the financial business of the Federation. Mr. Francis C. Jones, chairman of the Exhibition Committee, was elected a member of the Board of Directors.

Furthermore, at this meeting the American Federation of Arts formally took over the publication known as "The American Art Annual," agreeing to continue it for at least two years, Miss Florence N. Levy retaining the position of managing editor. And the National League of Handicraft Societies was merged with the American Federation of Arts, its constituent societies being made provisional chapters of the Federation with all privileges attached thereto.

It was reported at this meeting that since last June eighteen organizations (not including the 32 Handicraft Societies forming the National League) had applied for and been admitted as chapters of the Federation; that thirteen chapters had voluntarily increased their annual dues in proportion to their membership, and that the subscription list of Art and Progress showed satisfactory growth.

THE AMERICAN ART ANNUAL

As announced in the preceding paragraph, the American Federation of Arts

has recently acquired the right to the publication of "The American Art Annual," beginning with Volume X, which is now in course of preparation. Miss Florence N. Levy, who founded this work in 1898, will continue as editor and manager.

With the monthly publication of timely articles, news notes, etc., in ART AND PROGRESS, and the yearly record of the art activities of this country in "The American Art Annual," the American Federation of Arts will be able to lend wide service to the vast number of people who form the appreciative public, and to the artists of America.

The directory section of Volume IX of "The American Art Annual" has recently been published under the title, "Who's Who in Art." It contains names, addresses and biographical notes of nearly 4,000 American painters, sculptors and illustrators, as well as forty-nine portraits. A new feature of this directory is the listing of works in connection with biographical notes, paintings and sculptures in museums and other public places being mentioned as invariably as special awards. This is a unique publication, and one of special value on account of its comprehensive character and careful editing.

Volume X of the Art Annual will contain a directory of art organizations, museums and schools, besides lists of public sales, and other regular features.

The Federation in acquiring "The American Art Annual" has also secured the rights for future issues of this important directory.

NOTES

A PUBLIC
SCHOOL OF
INDUSTRIAL
ART

An interesting experiment is to be tried in New York this winter. A public Evening School of Industrial Art is to be opened. The purposes of this school and the methods to be employed in conducting it are described by the District Superintendent of Schools in a recently issued report on evening schools, a ré-

sumé of which was given in the *New York Times* of November 17th as follows: "The main object is to bring the pupil in the school and the employer for whom he works outside of school into more intimate relationship and to raise the standard of production. Pupils are to be drawn at first exclusively from workers already employed in one or another of the trades or industries into which art enters. There will be central classes in color and design and other smaller classes for the study of these subjects in their special relation to typical trades such as metal working, carving, stained glass, jewelry, designing costumes, illustration, interior decoration, etc. There will be no attempt to tie the pupil down to a fixed course. If a metal worker joins a class in design to get a certain amount of instruction with reference to the particular class of work upon which he is engaged, and gets what he wants, he leaves without incurring any disadvantage, whether he has been there two months or a year. This means, of course, that no effort will be made to inflate the record of attendance at the expense of the student.

"The equipment so far as it involves costly tools or objects for study such as rugs, tapestries, laces or furniture, will be lent by firms sufficiently interested in the plan to make some sacrifice for it. These firms will also pledge themselves to furnish advisory boards of expert men in each class of instruction to keep track of the teaching in the school and decide upon whether it is vital in character or permits waste of time along unnecessary or impracticable lines. The technical standards will thus be kept high, and the actual changes in conditions in the trades will be reflected in the teaching."

ART IN OREGON

A notable little exhibition of paintings chiefly by contemporary American artists was held this autumn in the galleries of the Portland Art Association in Portland, Oregon. This collection, comprising 78 canvases, was assembled by the Curator, Miss Anna

B. Crocker, entirely from private collections in Portland. Comprised in the catalogue were no less than twelve works by Childe Hassam, seven by William Keith, four by J. Alden Weir and one or two each by the following: Gedney Bunce, E. W. Redfield, J. H. Twachtman, Winslow Homer, Homer Martin, F. Ballard Williams, William Sartain, William Morris Hunt, Henry W. Ranger, Albert P. Ryder, A. H. Wyant and others. The pictures were displayed in two galleries, one given entirely to the impressionistic works, the other filled by landscapes in quieter tones.

Among minor exhibitions to be shown in these galleries during the coming season are a loan collection of Italian paintings and copies of old masters, of Arundel prints, of a loan collection of German paintings, of Chinese art, of Mr. Johonnet's textiles, embroideries, etc., and of paintings by local artists, as well as school exhibitions, photographs, etchings, etc.

The Art School, conducted by the Portland Art Association, is reported to have begun the season with very good prospects, more students, better work and more enthusiasm. A series of half-hour talks on various subjects relating to art and its appreciation will be given in the Gallery by the Curator on alternate Friday afternoons from October to April. These talks will be illustrated by paintings, sculpture, photographs and lantern slides.

A NEW ART MUSEUM

Cleveland, Ohio, is to have an Art Museum. The plans for a building of fine proportions and appearance have been accepted by the Trustees and work has already been begun on the foundations. The building will be erected in Wade Park. It is to be 300 feet in length and 130 feet in width and will consist of a basement, ground floor, and one story of exhibition rooms. The façade facing south, containing the main entrance, will show a severely simple classical design, with a central portico and flanking walls with end pavilions, approached by flights of steps and ter-

paces extending the full width of the front. The walls of the east and west ends and the north front, in which is an entrance for carriages, and the service entrance, unlike the south front, will be broken by windows.

The first floor will be devoted to the executive offices, educational work rooms, a library for 10,000 volumes, and a lecture hall with a seating capacity for 500 persons, as well as a lunch or tea room.

From the main entrance in the south façade the building will be entered through a hall containing checking rooms and an information and catalogue stall with the public telephone and a mezzanine gallery. This will lead to a central octagonal rotunda, 52 feet in diameter and 43 feet in height, opening to the left into a large courtyard, 45 feet by 85 feet, for out-of-door objects and to the right into a large exhibition gallery, 45 feet 6 inches by 85 feet. Surrounding these rooms is the series of exhibition galleries and rooms, of different dimensions, connecting with one another and with the central courts. All of the galleries, except those in the south façade, will have provisions made for side as well as overhead light, the one or the other being excluded according to the needs of the collections exhibited.

The plans for the building were drawn by Messrs. Hubbell & Benes, of Cleveland, in consultation with Mr. Edmund Wheelwright, of Boston, consulting architect of the Museum of Fine Arts of that city, and Mr. Henry W. Kent, Assistant Secretary of the Metropolitan Museum of Art, New York.

THE SHEER
COST OF
UGLINESS

The Twenty-fourth Annual Report of the City Parks Association of Philadelphia is an ex-

ceedingly interesting and instructive document dealing with City Planning, Park Development and other phases of civic improvement. It lays special stress on the practical as well as the esthetic value of beauty. Here are the arguments set forth:

understand what Philadelphia captains of industry have grasped—the money power of the appeal of mere beauty.

“The head of a great banking corporation presented a shrewd attraction to depositors, when at the corner of Broad and Chestnut Streets, on the costliest land in the city, he erected, not an office skyscraper, but a noble and beautiful building of classic architecture. Has that investment paid? Ask not that question, but, rather, how many times has it overpaid. Of all the advertisements that have ever been displayed in Philadelphia, none more effective exists than that supremely beautiful building.

“Does any one doubt that the head of a great mercantile establishment ‘knew his business,’ when he erected, opposite the City Hall, a granite structure, which is the most beautiful department store in the world?

“Beauty? There is nothing that pays so well as beauty. If Philadelphia has any modicum of the wisdom of its leaders of finance and business, it cannot fail to realize that the advertisement of the city through the construction of the Parkway is the cheapest kind of advertisement and the most remunerative.

“We have considered the side of the picture which shows that beauty pays. Let us look at the reverse side. Let us consider for a moment the sheer cost of ugliness. Does any one go to a city that is famous for its unattractiveness? Do we travel to see a city because it has no parks, no parkways, no grounds, no great public buildings? Does any one seek Pittsburgh to enjoy smoke-laden air? Does any one go to Weehawken in order to revel in its ugliness? Do we seek for recreation purposes the banks of the Schuylkill where they are befouled by the outpourings of the rejected, the scum of the factory?

“If beauty pays, how much does ugliness cost? Do we in Philadelphia realize how dearly we are paying every year for our investment in the rectangular, gridiron scheme of unattractiveness? The city treasury is losing money and the citizens far more. Let us never forget, when discussing the Parkway, the

“We have failed as a community to

Schuylkill Embankments, the Boulevards, the Park and Playground Systems, that there is another side to the picture, the side of the city without the Parkway, without the Schuylkill Embankments, without Boulevards, without Parks and Playgrounds—the city crowded with overhead wires, with its sidewalks covered by overhanging, threatening signs, the curb lines with ugly street fixtures. Which pays? Which costs?"

CIVIC IMPROVE-
MENT IN
BOSTON

The Metropolitan Improvement League of Boston has just issued its third Bulletin recording recent activities in the interest of "The Better City." It tells of an averted mutilation of the Fens, which would have robbed the city of some of its park property and involved the removal of one of the finest pieces of monumental sculpture, the John Boyle O'Reilly Memorial, the work of Daniel Chester French; of the preservation of the portico of the Old Court House, which is one of Boston's notable and historical features; of the improvement of the Charles River Basin and of Mr. Larz Anderson's munificent gift of \$30,000 for suitable approaches to the new bridge between Cambridge and Soldier's Field. Mention also is made of the Boston Common improvements as well as of the acquisition of notable sculpture including works by Bela L. Pratt and Cyrus E. Dallin.

Acknowledgment is made of co-operation in tree planting on the part of the citizens on Beacon Street and in the work of beautifying road-side stations on the part of the Boston and Maine Railroad.

A new remedy for offensive advertising has been found. An enormous bill board conspicuously located has been made ineffective as a nuisance by planting Lombardy poplars so thickly around it that it will soon be lost to sight.

Copies of this Bulletin can be obtained from the Secretary, Mr. Sylvester Baxter, 20 Beacon Street, Boston.

NEWS ITEMS

The Connecticut Academy of Fine Arts will hold its Third Annual Exhibition of oil paintings and sculpture in the Annex of the Wadsworth Athenæum of Hartford, Connecticut, from January 12th to 26th, inclusive.

The Fogg Museum has recently bought a painting by an unknown German master of the first part of the sixteenth century. The subject is "The Descent from the Cross," and is treated in a striking and imaginative way. The color is unusually rich and beautiful.

The next International Congress on Art Education will be held in Paris in August, 1916. The American members of the Committee, nominated by the delegates from the United States and elected by the Congress, are Royal Bailey Farnum, Chairman, New York Inspector of Art Education; Charles A. Bennett, Director, Bradley Polytechnic Institute, Peoria, Illinois, and Robert A. Harshe, of Leland Stanford University, California.

Mr. John E. D. Trask has been appointed director of Fine Arts of the Panama Exposition to be held in San Francisco in 1915. Mr. Jules Guerin is made Director of Color. Mr. Trask has resigned the Directorship of the Pennsylvania Academy of the Fine Arts, a position which he has filled for a period of years now most effectively and has already taken up his duties in connection with the Panama Exposition.

The Mattatuck Historical Society of Waterbury, Connecticut, held a notable exhibition of paintings by American artists in its new building from November 16th to December 14th. The collection comprised thirty-nine canvases and was selected and lent by Mr. N. E. Montross of New York.

Under the auspices of the Wilmington Society of the Fine Arts a memorial exhibition of the works of Howard Pyle

and of some of his pupils was held in Wilmington, Delaware, the last of November.

Within the past few weeks the following organizations have become chapters of the American Federation of Arts: Peabody Institute of Baltimore, Md.; St. Louis Public Library, St. Louis, Mo.; Isaac Delgado Museum of Art, New Orleans, La.; Kentucky State Federation of Women's Clubs; Mattatuck Historical Society, Waterbury, Conn.; French Institute in the United States, New York; Gargoyle Club, Wilkes-Barre, Pa.; Providence Water Color Club, Providence, R. I., and Portland Society of Art, Portland, Me.

IN THE MAGAZINES

In view of the fact that a collection of paintings by Scandinavian artists is now being exhibited in this country, special interest attaches to an article by Christian Brinton on "Scandinavian Painters of To-day," which is published in the December number of *Scribner's Magazine*, wherein also appears a thoughtful essay by Birge Harrison on "Subjects for the Painter in American Landscape." Mr. Brinton's article opens a door into an entirely new field to most Americans; Mr. Harrison's essay presents a fresh approach to a field well trodden.

The December number of the *Architectural Record* is specially notable, covering in its contributed articles a wide range of subjects relating to the Fine Arts. The opening article is on Stained Glass, a translation from the French of Violet le Duc; this is followed by an article on "Jacobean" Manor in New Jersey, designed by James Brite; and an account by Guy Pene du Bois of the work of Henry Hering, the sculptor, which is profusely illustrated; as well as a note on the revival of fresco painting by M. F. Friederang. Spurred by the apparent preference on the part of subscribers for illustrations rather than text, the *Architectural Record* has started an inquiry as to whether or not architects

read. The first series of interviews is published in the December number and makes interesting reading.

An article quite out of the ordinary is "Photography in the Service of Painting," contributed by W. H. Idzerda to the December number of *Photo Era*, which demonstrates the use to which photography has been put in authenticating old paintings, among them some works by Rembrandt.

The leading article in the current number of the *International Studio* is on Gari Melchers, by J. Nilsen Laurvik. This is followed by an appreciative article by C. Matlack Price on the late Francis Davis Millet, with special reference to his decorative panels for the Cleveland Post-Office.

In *Academy Notes*, the official publication of the Buffalo Fine Arts Academy, an interesting account is given, with illustrations, of the New Spanish Church—*Nuestra Señora de la Esperanza*—recently erected on Washington Heights, New York, adjacent to the Hispanic Society's Museum, which is in itself a varied and beautiful manifestation of art.

A recent number of *Les Amis de Paris* contains a fascinating account of the Place des Vosges, once the famous Place Royale, which is illustrated by old prints made under the direction of Riche-lieu. The policy of this magazine is to preserve the historic monuments of France, to further the sanitary conditions of Paris, to abolish all posters which detract from the beauty of her streets—in a word to work in every way possible for her civic betterment. Among those interested in the enterprise are the President of the Touring Club of France, the President of the Chamber of Deputies, Besnard, the painter, and Rodin, the sculptor. *L'Art et les Artistes*, another attractive French publication, has in its November number an excellent article by Walter Pach on Winslow Homer. Continuing the notable series of articles on the history of painting in the several countries of Europe, this number contains an essay, elaborately illustrated, on contemporary art in Spain and Portugal.

BOOK REVIEWS

TAPESTRIES, THEIR ORIGIN, HISTORY AND RENAISSANCE, BY GEORGE LELAND HUNTER. Four hundred and fifty pages with four illustrations in color and 147 half-tone engravings. John Lane Company, New York and London, Publishers. Price \$5.00, postage 25 cents.

Within the past few years there has been a remarkable renaissance of tapestries. Not only has interest in this charming form of art been rekindled, but discriminating appreciation has been so revived that for rare pieces sharp competition has been instituted and prices have mounted to fabulous heights. It behooves not merely the collector and dilettante to be informed upon the subject, but all who would keep abreast of the times. Mr. Hunter's book, the first authoritative work in English to be published on this subject, is therefore specially welcome, and it will be found to admirably meet the demand. It is written from the standpoint of the enthusiast and the scholar, and contains a vast amount of valuable information, set forth in orderly sequence and agreeable manner. This book on "Tapestries" makes engaging reading, and may be accepted as an authoritative reference. To all lovers of art it is most heartily commended.

DANCING AND DANCERS OF TO-DAY. BY CAROLINE AND CHARLES H. CAFFIN. Dodd, Mead and Company, New York, Publishers. Price \$4.00 net.

The fact that in America to-day we have awakened to the consciousness that dancing is an expression of pure art is given as the *raison d'être* for this delightful book, written both thoughtfully and most pleasantly by Mr. and Mrs. Charles H. Caffin. From first to last the spirit of this work is optimistic, and if occasionally the authors may seem a little advanced in their theories they will always be found to uphold high ideals. They declare that "beauty for the sake of beauty, no longer the cult of the few, is becoming the heritage of the many." They show how dancing

is instinctive, and why it is worthy of consideration among the higher expressional arts. It is not, they claim, only "in its highest and most artistic form that the dance is a source of delight, but it is and always has been pre-eminently a source of delight for all the people." All this, which deals abstractly with the re-discovered art, is given very properly in the introduction and is followed by chapters on the origin of the dance, on the art of Isadora Duncan, Maud Allan, Ruth St. Denis and other well-known dancers who have done much in this country toward not only reviving interest in dancing, but in restoring it to a high place in the estimate of thoughtful and critical persons. The evolution of the ballet, the Russian Dance Drama and Eccentric Court and Folk Dances are each given separate chapters, and the art of Adeline Genée, Mordkin, Pavlowa, Sacchetto and Grete Weisenthal as well as that of the three previously mentioned is considered carefully and at length. The work is timely and significant and should command a wide reading.

CHATS ON OLD JEWELRY AND TRINKETS. BY MACIVER PERCIVAL. Frederic A. Stokes Company, New York, Publishers.

This little book, the author tells us, has been written "mainly for minor collectors—those who love old things but cannot afford to pay large prices for them." It will prove of interest and value, however, to craftsmen as well. It contains many plates illustrating representative examples of old jewelry. Beginning with the jewelry of the ancients, it makes mention of that of the middle ages and Renaissance, before dealing at length with specific varieties such as brooches, rings, buckles, etc. An interesting record is made of jewelry represented by the old masters as worn by those whose portraits they painted. The fact that many of the great painters began their careers as skilled goldsmiths is also brought to attention.

BULLETIN

EXHIBITIONS

- NATIONAL ACADEMY OF DESIGN. Winter Exhibition Fine Arts Galleries Dec. 13th—Jan. 12th, 1913
- THE CORCORAN GALLERY OF ART. Fourth Biennial Exhibition of Contemporary American Paintings. Dec. 17th—Jan. 26th, 1913
- BALTIMORE WATER COLOR CLUB. Seventeenth Annual Exhibition. Peabody Institute Gallery..... Jan. 8th—Jan. 29th, 1913
Exhibits received January 2d.
- ART ASSOCIATION OF NEW ORLEANS. Seventeenth Annual Exhibition at the Delgado Museum of Art Jan. 14th—Feb. 14th, 1913
Exhibits received January 4th.
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building..... Feb. 1st—Feb. 22d, 1913
Exhibits received January 16th and 17th.
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Eighth Annual Exhibition of Paintings and Sculpture..... Feb. 8th—Mar. 30th, 1913
Exhibits received on or before January 20th.
- CHARCOAL CLUB. Fourth Annual Exhibition of American Art. Peabody Institute Galleries, Baltimore, Md. Feb. 10th—Mar. 9th, 1913
- NATIONAL ACADEMY OF DESIGN. Eighty-eighth Annual Exhibition Fine Arts Building..... Mar. 4th—April 20th, 1913
Exhibits received February 26th and 27th.
- SOCIETY OF WESTERN ARTISTS. Seventeenth Annual Exhibition, Paintings, Sculpture, Mural Decoration, Etching..... Dec. 11th—May 31st, 1913
Chicago, Illinois... December 11th-20th, 1912.
Toledo, Ohio January 7th-29th, 1913.
Indianapolis, Ind. February 6th-27th, 1913.
Cincinnati, Ohio... March 8th-30th, 1913.
Louisville, Ky. ... April 9th-27th, 1913.
St. Louis, Mo.... May 6th-31st, 1913.



R. D. 153 FIRST STATE
 PORTRAIT OF LOUIS XIV
 Engraved by Robert Nanteuil, 1663

RUDOLF SECKEL

RARE AND OLD ETCHINGS AND
 ENGRAVINGS

31 EAST 12TH STREET, NEW YORK

Telephone 810 Stuyvesant

25 Cts.
The Copy

THE SCHOOL ARTS MAGAZINE

\$2.00
The Year

HENRY TURNER BAILEY, Editor

is full of helpful ideas and practical suggestions. Each number is rich in beautiful illustrations and keenly interesting articles. During 1912 and 1913 an important series will appear on

"American Masterpieces"

of Painting and Sculpture, by the Editor, Henry Turner Bailey. We want you to know THE SCHOOL ARTS MAGAZINE, and therefore make a

SPECIAL TRIAL OFFER

One-third Regular Price

to new subscribers only. A special three months' trial subscription—three regular 25-cent issues—for the price of a single copy. U. S. stamps or a carefully wrapped silver quarter may be sent **AT OUR RISK.**

Send 25 cents today, stating the month you wish to begin

Address

SCHOOL ARTS PUBLISHING CO.
 DEPT. A BOSTON, MASS.

JUST PUBLISHED

WHO'S WHO IN ART

Seventh issue of the directory section
of the American Art Annual, contain-
ing nearly 4,000 names, addresses, and
biographies of Painters, Sculptors and
Illustrators.

FLORENCE N. LEVY, Editor

Cloth, 8vo.

Fifty Portraits

Price \$3.00

Published by AMERICAN ART ANNUAL, INCORPORATED
AMERICAN FINE ARTS BUILDING, WEST 57TH ST., NEW YORK, N. Y.

Special Policy Insuring Paintings Against All Risks

Covering Loss from Any Cause,
in Any Location and in Transit

HERBERT M. SMITH

80 Maiden Lane

NEW YORK CITY

IS THIS PICTURE A FORGERY?



This famous portrait by
Rembrandt, a priceless
treasure of the Rijks Mu-
seum at Amsterdam, was
really painted by another
artist.

PHOTOGRAPHY HAS PROVED THIS

Fully explained with numer-
ous photographs in *Photo-Era*
Magazine for December, 1912.
Sent postpaid for 20 cents.

Address PHOTO-ERA, 383 Boylston St., BOSTON, MASS.

ART AND PROGRESS SUBSCRIPTION BLANK

The American Federation of Arts, Publishers
1741 New York Ave., Washington, D. C.

Dear Sir:

Please find enclosed \$ _____ for one year's
subscription to *Art and Progress* to be sent to

Name _____

Street _____

City _____

Date _____

State _____

SUBSCRIPTION PRICE - \$2.00 A YEAR

Please mention ART AND PROGRESS when writing to Advertisers

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 23 Place Vendome

PAINTINGS

by

AMERICAN ARTISTS

Choice examples always on view

Also

Small Bronzes and
Volkmar Pottery

WILLIAM MACBETH
450 Fifth Avenue, New York

The Anderson Galleries

Madison Ave. at 40th St.
New York

*Public Sales of
Art and Literary
Collections*

Special Attention given to meritorious Art Collections, for the Exhibition and Sale of which our new galleries afford the most ample facilities. Announcements, Catalogues and Expert Information on request. Correspondence solicited.

ART AND PROGRESS

Index 10787

CONTENTS

SCANDINAVIAN ART

By Elisabeth Luther Cary

SEVENTEENTH CENTURY PORTS

Paintings by Elmer E. Garnsey

CONTEMPORARY PAINTINGS

The Corcoran Gallery's Exhibition

A NOTE ON THE ARTS AND CRAFTS SCHOOLS OF GERMANY

By James Parton Haney

THE COLLEGE ART ASSOCIATION

THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

THE JOHNSON MEMORIAL

EDITORIALS

REVIEWS

NOTES

BULLETIN

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

The American Federation of Arts

Headquarters

1741 New York Avenue, Washington D. C.

Organized, May, 1909

One Hundred and Seventy-six Chapters

OFFICERS

President

ROBERT W. DE FOREST

Secretary

LEILA MECHLIN

Treasurer

N. H. CARPENTER

Vice-Presidents

Edwin Howland Blashfield, New York

T. Lindsey Blayney, Danville, Ky.

George W. Cable, Northampton, Mass.

Mitchell Carroll, Washington, D. C.

Robert W. Fletcher, San Francisco, Cal.

Cass Gilbert, New York, N. Y.

Gardiner M. Lane, Boston, Mass.

John Frederick Lewis, Philadelphia, Pa.

Mrs. E. W. Pattison, St. Louis, Mo.

Henry Read, Denver, Colo.

Mrs. Charles Scheuber, Fort Worth, Tex.

BOARD OF DIRECTORS

John W. Alexander, New York, N. Y.

C. W. Ames, St. Paul, Minn.

David Knickerbocker Boyd, Philadelphia, Pa.

Glenn Brown, Washington, D. C.

N. H. Carpenter, Chicago, Ill.

Elmer E. Garnsey, New York, N. Y.

C. L. Hutchinson, Chicago, Ill.

Francis C. Jones, New York.

H. W. Kent, New York, N. Y.

Bryan Lathrop, Chicago, Ill.

Florence N. Levy, New York, N. Y.

Hon. Franklin MacVeagh, Washington

Theodore Marburg, Baltimore, Md.

Lee McClung, New York, N. Y.

Thomas Nelson Page, Washington, D. C.

Henry Kirke Porter, Washington, D. C.

G. D. Seymour, New Haven, Conn.

Lloyd Warren, New York, N. Y.

¶ The objects of the American Federation of Arts are to unite in closer fellowship all who are striving for the development of art in America, either through production or the cultivation of appreciation; to encourage and foster endeavor; to prevent, as far as possible, duplication of effort, and to furnish a channel through which public opinion, instrumental in securing better legislation, may find expression

¶ To accomplish these objects it sends out exhibitions, circulates illustrated lectures, maintains a bureau of information, holds an annual convention, and publishes ART AND PROGRESS, a monthly illustrated magazine

¶ The American Federation of Arts is supported entirely by annual dues and subscriptions. All receipts from the publication are invested in the magazine or expended directly to promote the increase and diffusion of knowledge and appreciation of art

DUES OF CHAPTERS, per delegate

..

\$10.00 a Year

The Washington Directory

ESTABLISHED OVER 40 YEARS

THE VEERHOFF GALLERIES

1320 F STREET

MEZZOTINTS
FRAMING

The Fine Arts

REGILDING
RESTORING

Venable's Galleries

1225 G STREET N. W.

A Suggestion for Wedding Gifts

Mezzotints
AND
Water Colors

A LARGE COLLECTION TO SELECT FROM

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS
Framing and Restoring Oil Paintings

MOORE BROS.
PHONE MAIN 1184 FORMERLY WITH V. G. FISCHER

THE ARTS AND CRAFTS SCHOOL

INSTRUCTION IN BASKETRY, METAL WORK
WEAVING, STENCILING, DESIGNING,
BY EXPERIENCED CRAFTSMEN

1711-1713 NEW YORK AVENUE
OPPOSITE THE CORCORAN GALLERY



FRINK
Picture Lighting

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for 'Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and C. T. Reynolds Co.

101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

N. E. MONTROSS

REPRESENTATIVE PAINTINGS

By

T. W. DEWING
CHILDE HASSAM
W. L. LATHROP

GARI MELCHERS
WILLARD L. METCALF
ROBERT REID

D. W. TRYON
HORATIO WALKER
J. ALDEN WEIR

Also

IMPORTANT EXAMPLES OF EARLY

CHINESE PAINTING

ANCIENT CHINESE POTTERY
AND BRONZES

MONTROSS GALLERY

550 FIFTH AVENUE

Above 45th Street

NEW YORK

George Leland Hunter

LECTURER ON

Tapestries

*Author of "Tapestries, Their Origin, History and
Renaissance"*

Just published by the John Lane Co.

Address care of ART AND PROGRESS
1741 New York Ave. Washington, D. C.

LOUIS KÄTZ

ART GALLERIES, INC.

103 West 74th Street, New York

American Paintings

Rookwood Pottery

THE

Detroit Publishing Co.'s



"Thistle"

Facsimiles and Carbons

ARE

AUTHORIZED BY THE

**American
Artists and Museums**

THEY REPRESENT

Please mention ART AND PROGRESS when writing to Advertisers

"The New York Window" received the highest award in the exhibition of Contemporary American Paintings held by the Corcoran Gallery of Art at Washington this season. It is by Childe Hassam, the chief exponent in this country of the French School of Impressionism, but, according to the tenets of that School, it is not impressionistic; that is, it is not painted with short strokes of pure color so placed in juxtaposition as to recompose or recreate the illusion of light. The pigment is mixed, the surface quite unbroken, the effect low toned and very quiet. As a whole, it is, however, an impression, subtle and significant. Twilight has fallen, or it is afternoon of a gray day; through the window shadowy forms of great buildings loom as ghosts against the sky. It is the hour of rest, of meditation, and every line of the figure seated by the window conveys this suggestion. A touch of color is given by the bowl of fruit on the window seat, introduced no doubt as a decorative note. The problem is difficult and has been admirably solved. Mr. Hassam is, however, a master craftsman as well as a wonderfully talented painter; he has long since gained the mastery of medium, and he possesses in large measure an artistic—even a poetic—vision. His little sketches and studies, his water colors and pastels, city pictures, landscapes and figure studies are almost invariably charming, showing a freshness of viewpoint as well as of treatment.



THE NEW YORK WINDOW

CHILDE HASSAM

AWARDED THE FIRST CLARK PRIZE AND THE CORCORAN GOLD MEDAL

BIENNIAL EXHIBITION OF CORCORAN GALLERY OF ART

ART AND PROGRESS

VOLUME IV

FEBRUARY 1913

NUMBER 4



SHELLING PEAS

CARL LARSSON

SCANDINAVIAN ART

BY ELISABETH LUTHER CARY

THE Scandinavian Art, which has been shown in New York and is now making its tour of other large American cities, was brought here under the auspices of the American-Scandinavian Society with the co-operation of the three Scandinavian Governments. Mr. Christian Brinton made a preliminary journey through Denmark, Norway and Sweden to obtain local color for the catalogue of the exhibition which he prepared, and studied the artists in their own intimate environment, and every effort appears to have been made to procure a characteristic and completely representative collection of paintings, fifty examples having been chosen from the art of each country. No one conscious of the variations in human temperament will for a

single instant suppose that these diligent organizers, putting their shoulders to the stubborn wheel of exhibition management, were wholly successful in achieving their purpose. More than one thing is in the exhibition that its best friends would wish out of it, and there are artists, in Sweden especially, who would greatly have added to the distinction of the galleries; but in reviewing a large collection of pictures it is perhaps less important to "look before and after, and pine for what is not" than to consider what is and interrogate its particular quality.

In the Danish section, to begin with, the country in which the widest extremes of tendency are shown, we have in close juxtaposition the severe, self-contained,



SKERI-KULLA

ANDERS ZORN

yet deeply moving art of Vilhelm Hammershoi and the elamorous art of Jens Ferdinand Willumsen. The former is one of the strong thinkers of the exhibition. His rational method leads him to achievement of the highest esthetic appeal. His compositions are grave and reserved. He follows the great sweep of gray wall seen from Christiansberg castle without pausing for the least superfluity of detail, yet noting each clearly

defined shadow in the deep embrasures and filling all the blank spaces with atmospheric color. He paints an empty room and fills it with the poetry and companionship of sunlight. His imagination works easily with space and light as with tangible objects, and he builds from this abstract material works of poignant art. The fact that he depends upon the quality of his grays for his color adds to the dignity of his effects. Willumsen,



THE FIRST DAY OF SPRING

FRITZ SYBERG

on the other hand, is ruled by his palette. Striving for effects of strong sunlight he loses himself in a confusion of reds and yellows. In his picture of boys bathing, a brilliant impression on a huge scale and in a high key of slim young bodies mottled by light and shade, he succeeds in suggesting sunlight and gaiety and movement; but his painting, "My Family," with its brightly aggressive red background, is without air and actually without color in the painter's special sense of the word. The colors are so

badly distributed that they fail to produce that fused impression of color which depends upon the arrangement of the values. Willumsen is a sculptor, architect and decorative designer the catalogue tells us, but we fail to see in him a painter.

Fritz Syberg lacks the dexterity of Willumsen and the profoundly poetic vision of Hammershoi, but his pictures have unpretending sincerity and an abundance of that national feeling which is alternately battered and acclaimed by



WINTER

GUSTAV ADOLF FJÆSTAD

modern critics. Syberg's big clumsy painting called "The First Day of Spring" will have its word of meaning for many an observer. Of course it is merely illustration to show in the attitude of the little child with head bent, studying the ground awaking to life in grass and flowers beneath his feet, the joy and interest of the reviving season. And the mother, less intent, more dulled by human experience, is also an illustration of a native type sympathetically seen and interpreted with perfect simplicity. But in spite of its illustrative character and the absence of all graces of execution, the painting through its

clearness and directness makes an esthetic appeal. Einar Neilsen is another Dane whose art is both personal and national. His large portrait of a woman standing, with its uncompromising and slightly angular line, its dry execution, its unwearying simplification, tells us immediately of a nature unswerved by casual conditions, bent upon the utterance of plain truth. These men together with Sigurd Swane, whose "Four Artists" shows Paris collaborating with Copenhagen, fairly represent the Danish contribution in its several tendencies.

The Norwegians seem to the outsider to show a more pronounced family like-

ness, although there is nothing in the group so completely typical of the national environment as the work of the home-keeping Dane. Edvard Munch is the most original of the Norwegian painters because his art is the outgrowth of the old, and not an eccentric effort toward sensational effect. His picture

definite touch on the universal human tragedy of imposed renunciation. From the point of view of the artist, however, it was interesting because that flaming hair and colorless face were so moving against the background of the pillow, there were such beautiful, slow lines in the languid droop of the figure; the dark



THE SICK CHILD

EDVARD MUNCH

"The Sick Child" has a very personal charm. A girl's sallow face is almost obliterated against cushions; her red hair burns against the pillow; her hands are limp on the coverlid. The face of the woman kneeling beside her is concealed, the head is bowed in obvious grief and despair. Story-telling art certainly, but a triumphant vindication of the possibilities of story-telling art. The interest in the subject from the point of view of the ordinary observer lies in the hint of fate that it contains, the light yet

mass of the woman's head was so admirable a value as a contrast to the fiery color and languid line of the girl. The story in it has hurt as little as it has helped the art. The boy and girl in the orchard, by the same artist, seem, however, to exist chiefly for the sake of the story and symbol that can be won from the subject. There is even an obvious sort of joke in placing them there in the rôle of the modern Adam and Eve on either side of a tree whose branches crawl like serpents.



PORTRAIT OF HANS JAEGER

HENRIK LUND

Among the landscape painters of Norway Bernhard Folkestad and Harald Sohlgren are important as representing the romantic feeling for the northern scene that inspires the Scandinavian artist. Of the portrait painters Henrik Lund is the most spontaneous and best balanced. His admirable picture of Hans Jaeger leaning over the palings of a rustic fence indicates not only his keen reading of character but his unaffected and agreeable method of composition and his fresh clean color.

When we come to the Swedish section

we are on more familiar ground. Anders Zorn, who has long been known to the American public, takes his place at the head of the line and with some of his best and most characteristic work. His beautiful little nude, "Dagmar," has all the excellent merits of his accomplished craftsmanship. The lovely fluent brushwork defines the little crouching figure with enchanting delicacy. The color in this picture also is good, not only pure, but rich in quality. The peasant scenes, also, show us the Zorn who is a robust Dalecarlian well wonted to sheepskin

jacket and knee breeches. His "Skerikulla," or Swedish peasant girl, shows that sudden gaiety of mood which enlivens the temperament of the Swedes as the sun of their short summer enlivens their climate. The grimace of hearty laughter wrinkles the smooth young face without destroying its beauty and the facile brush plays with astonishing dexterity over the soft curves and sunlit surface. Other peasant subjects are in a graver mood, but all give the impression of genial frankness of humor and a candor if not remarkably profound reading of human nature.

The other Swede who has made his impression upon American taste is Carl Larsson whose scenes of home life are presented with so happy a confidence in their charm and so competent a method that the least sympathetic observer falls easily under their spell. Then there is Bruno Liljefors, the animal painter, one of whose pictures is in the gallery at

Buffalo, and there are Prince Eugene and Otto Hesselboom, landscape painters of sincerity and feeling, but showing no special individuality in point of view. Gustav Fjaestad, whose winter scenes are remarkable in their interpretation of the beauty of snow, has a more intimate talent. He uses canvases of vast size, but manages to fill them with the sentiment of his subject.

Taking the exhibition in its entirety, we may very well congratulate ourselves upon having had it. It expresses the tendency of the present day toward welcoming the finer interests of those many races from which we draw our composite civilization. If we are to derive our full measure of benefit from our hospitality we must look behind the industrial aspect of our citizens of foreign birth to their esthetic impulses and adventures which they have more or less been forced to leave behind them in their transit from the old world to the new.

SEVENTEENTH CENTURY PORTS

A SERIES OF PAINTINGS BY ELMER E. GARNSEY

IN the United States Custom House in New York City a notable series of mural decorations has just been completed by Mr. Elmer E. Garnsey. This series, comprising ten panels on the walls of the collector's reception room, represents the following seventeenth century ports: Amsterdam, Holland; Curaçao, in the Caribbean Sea; Fort Orange (now Albany), N. Y.; New Amsterdam (now New York); La Rochelle, France; London, England; Port Royal, Jamaica; Plymouth, England; Cadiz, Spain, and Genoa, Italy.

This period was selected, the painter tells us, because of its picturesque possibilities, and these ports because of their relation to the discovery, settlement and commerce of the Dutch and English colonies in the New World. The panels

show the ports as they were in 1674, the last year in which the Dutch flag floated over Fort Amsterdam, whose walls enclosed the site of the Custom House.

All pains were taken by the painter to insure accuracy of statement. There are, for instance, no pictures of Fort Orange before the English occupation in 1674, so he got together everything he could find in the way of maps, plans and descriptions, made a plan and constructed an elevation, from which he made a drawing, and from it after correction new drawings, and finally the painting.

It should be noted, moreover, that while historical fact was kept in mind, artistic effect was not forgotten, and that whereas these paintings are historical documents they are first and chiefly mural decorations.



AMSTERDAM, HOLLAND

ELMER E. GARNSEY

Through the courtesy of the artist four of these interesting panels are reproduced herewith, accompanied by the descriptions he, himself, has written.

AMSTERDAM.

In the center of the picture appears a stone tower with conical roof, known as the "Schreyers Toern," or the Weeper's Tower. This title had been given it because of the farewells that took place at its base, whence voyagers to foreign parts embarked on the outward-bound ships. After this tower of sad associations was named Schreyers Hock in New Amsterdam. At the right of the tower appears

the spire of the old "Oude Kerk," or old church, and still farther to the right the dome of the church of St. Nicholas, the patron of the sailors. At the extreme left lies the warship *The Seven Provinces* displaying the great banner of the city of Amsterdam.

Before the tower is an Admiralty yacht such as those attached to Dutch fleets of the time. On the right is anchored a large, privately owned yacht whose stern is elaborately carved and gilded. Numbers of similar yachts were owned by the rich burghers of Amsterdam, who sailed them in reviews and mimic combats. Be-



NEW AMSTERDAM, NEW YORK

ELMER E. GARNSEY



LONDON, ENGLAND

ELMER E. GARNSEY

yond this yacht lie "boyers" and market-boats, the direct ancestors of American sloops and English cutters.

NEW AMSTERDAM

At the left of the picture appears Fort Amsterdam, originally laid out by engineers sent from Holland about 1628. Upon the walls were mounted forty-two guns, mostly brass, twelve and eighteen-pounders. Within the enclosure of one hundred yards square stood the Governor's house, the barracks and the church, whose blue shingled roof appears at the left of the stern of the large ship. The site of the church is now the Custom

House. On the river shore stood the house of Director Peter Stuyvesant, built in 1658. Later it became known as the "White Hall" and gave its name to the present Whitehall Street.

Near the right of the picture the building with a cupola is the "Stadt Huis," the City Hall. It was built in 1641 to serve as an inn, and was acquired by the city in 1653.

In the foreground appear two large merchant ships, just arrived from Holland. The one at the left carries the banner of Amsterdam at her stern and the flag of the Dutch West India Com-



CADIZ, SPAIN

ELMER E. GARNSEY

pany at her mainmast-head. The other flies the ensign of the States-General and the Company's flag. A government yacht is moored alongside the breakwater at the right and beyond lie Hudson River sloops and small craft.

LONDON

This portion of London below the bridge is represented as it appeared a few years after the Great Fire of 1666. In the center of the picture is Billingsgate, the oldest wharf of the Thames and the chief city wharf for landing fish, corn, malt and salt. To the right is the Custom House as it was rebuilt by Christopher Wren after the fire. Behind the ships at the extreme right appears a bit of the Tower of London. At the left is seen the end of old London Bridge, the only bridge over the Thames in the city until a century ago, and still the most important.

At the left of the foreground group of ships at anchor is a Dutch fishing-boat carrying the flag of Hoorn in Holland, whence sailed the Dutch captain who discovered Cape Horn and named it for his native town. The Dutch had the privilege of sending three boats to sell fish at Billingsgate, and retain it to this day. At the left are anchored two royal yachts. The nearer is the *Mary*, which was presented by the Dutch to Charles II on his accession, and was the first yacht seen in England.

Beyond her lies the *Anne*, built in an English yard, upon the lines of the *Mary*, for the King's brother, the Duke of York and Albany. With these yachts began yacht racing and building in England.

CADIZ

Cadiz, although a very ancient city, dates her greatest prosperity from the voyages of Christopher Columbus, and its loss from the final ruin of her commerce with the West Indies by the Spanish-American War of 1898. As the headquarters of the Spanish treasure fleets, she was long the wealthiest port of Western Europe, and as late as 1770 was reckoned richer than London.

Each year there sailed from Cadiz to America two fleets, consisting of many merchant ships convoyed by war-vessels. They visited the Spanish ports of the West Indies and the mainland bordering the gulf of Mexico, where they collected the King's revenue. The gold and silver carried home by these fleets, sometimes to the value of twenty-five millions of dollars per annum, made them tempting prizes for barbary corsairs and adventurers of other nations.

A portion of the home-coming West Indian fleet is here shown at anchor in the harbor of Cadiz. In the center of the picture is the *Porta Marina*, the principal entrance to the city from the sea and at the right is the palace.

CONTEMPORARY PAINTINGS

SHOWN IN THE CORCORAN GALLERY OF ART AT WASHINGTON

SPECIAL interest attaches to the exhibitions of contemporary American paintings held biennially in the Corcoran Gallery of Art at Washington because of the large prizes given through the generosity of former Senator W. A. Clark and on account of the fact that at the National Capital a geographically wide interest is assured.

Much has been written and said in commendation of the exhibition which

opened on December 16th and is still in progress. Two hundred and forty-six paintings are comprised in its catalogue, the majority of which were invited from the artists' studios, though a large number were passed before the jury. These pictures were hung in eight connecting galleries and the atrium, in a single line, not frame to frame, but with at least six inches of wall space intervening. This in itself insured effective-



MY DAUGHTER

PURCHASED BY THE CORCORAN GALLERY OF ART

FRANK W. BENSON

ness and is worthy of note as signifying increased appreciation of the importance of the art of display.

The character of the exhibition as a whole is remarkably varied, almost every tendency of the day finding illustration through example. There are some pictures which one might wish had not been included, but the average of merit is high and the work shown is strong and virile.

The jury of selection and award, which also constituted the hanging committee, was composed as follows: Gari Melchers, chairman, Ben Foster, W. Elmer Schofield, Frank W. Benson and Richard N. Brooke.

The first prize, \$2,000 and the Corcoran Gold Medal, was awarded to Childe Hassam for his painting entitled "The New York Window"; the second prize, \$1,500 and the Corcoran Silver Medal, was awarded to Daniel Garber for his painting entitled "The Wilderness"; the third prize, \$1,000 and the Corcoran Bronze Medal, to Gardner Symons for his painting entitled "The Breaking of the Winter Ice"; and the fourth prize, \$500 and the Corcoran Honorable Mention Certificate, to Carl J. Nordell for his painting entitled "Femme Nue." To be eligible for these prizes a painting must have been pro-



THE GOSSIP

JOHN W. ALEXANDER

duced within two years of the date of the opening of the exhibition and must not have received previously a prize of equal or greater value in Washington or elsewhere.

The place of honor was given to a group of six paintings by John S. Sargent, lent by their several owners. In the center was hung a recent work—"Nonchaloir"—a small canvas showing

a lady reclining on a sofa, happily indolent, charmingly restful. A picture painted with the spirit and dash so characteristic of this master and yet with a reserve and finish betokening maturity in art. This picture, by some considered the gem of the whole collection, was lent by Mr. Hugo Reisinger. Above it was hung a "Picture of a Lady," lent by Francis H. Dewey, Esq., a much earlier



THE WILDERNESS

AWARDED THE SECOND CLARK PRIZE AND THE CORCORAN SILVER MEDAL

DANIEL GARBER

work, but very notable. Showing what might perhaps be termed the Manet influence of simplification of mass, this portrait study, rendered with almost startling directness and yet wonderful insight and penetration, is found to be very moving as well as beautiful. To the right were placed portraits of Mrs. Fiske Warren and her daughter, and of Mrs. Hunnewell, and to the left a full-length portrait of Mrs. Joseph Pulitzer with the well-known portrait of her distinguished husband—the latter unquestionably one of Sargent's masterpieces.

More reserved, less flagrantly clever, but no less analytical and significant as potent characterizations and as works of art are the two portraits by Cecilia Beaux, the one of Hon. Sereno Payne, painted for and lent by the Ways and Means Committee of Congress, and the other of Mrs. Benjamin Vaughan. The

latter is a three-quarter length and has special pictorial quality, displaying with the transcription of definite and engaging personality, beautiful treatment of textures and exquisite harmonies of color. The figure stands well within the frame and in perfect relation to the environment provided as setting. The expression, while vital is introspective and the spirit of the work while essentially modern is reticent in the extreme; the art of the painter is nicely concealed and the impression is given that just so by chance the lady was seen; or, in other words, it is felt that this picture could have been painted in no other way. Such, all must agree, is great art.

There are other significant portraits in this exhibition—one of Frank Duveneck by Joseph DeCamp, another of William M. Chase by Annie Traquair Lang, yet a third of Dr. Edgar F. Smith



THE BREAKING OF THE WINTER ICE

GARDNER SYMONS

AWARDED THE THIRD CLARK PRIZE AND THE CORCORAN BRONZE MEDAL

of the University of Pennsylvania by Hugh Breckenridge, a fourth of "Mrs. M." by Louis Mayer. Mrs. Adelaide Cole Chase shows her charming portrait of "Little Ralph," the son of Ralph Adams Cram, and Lydia Field Emmet has sent her admirable portrait of little "Olivia," the daughter of the Rev. Anson Phelps Stokes.

Among the figure painters none makes a better showing than John W. Alexander, who is represented by his picture entitled "The Gossip," which is illustrated herewith—a recent work exhibited here for the first time, characteristically pleasing in grace of line and charm of color and peculiarly atmospheric, subtle and vivacious. "The Bamboo Screen," by James R. Hopkins, a figure seen against a curtain of light, has extraordinary qualities, as has also Robert Vonnoh's

painting in somewhat the same mood entitled "A Fantasy." Ralph Clarkson, of Chicago, is represented by a full-length figure in blue, "A Daughter of Armenia," and Gari Melchers by the well-known "Fencing Master" as well as by two less significant canvases, a church interior and a religious composition. Abbott Thayer, George de Forest Brush and Edmund C. Tarbell, from whom distinguished work is invariably expected, are represented, but very poorly. Frank W. Benson, on the other hand, is seen at his best in an out-door picture of two young girls entitled "Sun and Shadow" and in a portrait study of his daughter, which has been purchased by the Corcoran Gallery for its permanent collection.

The landscape painters also make valuable contribution. Mr. Charles L. Freer has lent a thoroughly representa-

tive and therefore charming small canvas by D. W. Tryon, "Evening—September"; J. Francis Murphy shows a small work delightfully interpretative entitled "Showery Day"; J. Alden Weir is seen at his best in "Autumn," and William Lathrop in "A Stretch of Salt Marshland." Emil Carlsen's "Wood Interior" has decorative quality aside from pronounced beauty both of theme and treatment; Charles H. Davis's "Summer in the Hills" combines classical spirit with modern spontaneity. Among the painters of winter, the interpreters of sunlit frosty air—Schofield, Redfield and Gardner Symons—are as usual to the fore. Daniel Garber's prize winning picture shows, not only admirable transcription of the subtleties of light and air, but feeling for design and a fine sense of color. Leonard Ochtman, Willard Metcalf, Ben Foster, Bolton Jones and Hobart Nichols send notable canvases.

That subject is of less importance than treatment is manifested by two paint-

ings, one of a "Sow and Pigs" in a barnyard by Horatio Walker, the other of "Porpoise" leaping through a wave, by Clifford W. Ashley—each individual in treatment but equally engaging in effect.

Excellent examples of still life painting are shown. Chase sends another brilliant painting of fish, which almost straightway upon the opening of the exhibition found a purchaser; H. R. Ritenberg, Alice Worthington Ball, Hugh Breckenridge, Carl Schmitt and Aline Solomons each contributes a study which helps to uplift the average of merit.

Following the custom of past seasons the Corcoran Gallery has made purchases from this exhibition for its permanent collection acquiring the following seven works before the doors were open to the public: "My Daughter" by F. W. Benson, "Incoming Tide" by R. N. Brooke, "Woods in Winter" by John F. Carlson, "Late Autumn Moonrise" by Ben Foster, "Cape Porpoise" by Chauncey F. Ryder and "Autumn" by J. Alden Weir.

A NOTE ON THE ARTS AND CRAFTS SCHOOLS OF GERMANY*

BY JAMES PARTON HANEY

DIRECTOR OF ART IN THE HIGH SCHOOLS OF NEW YORK CITY

THE casual American who wanders into a room labeled "Kunst-Gewerbe Schule" in one of the many German industrial exhibitions, looks with idle if admiring eye at the cases of jewelry, etchings and embroidery, vainly tries to puzzle out the signs on the wall referring to "Metal Arbeit," "Druckerei" and "Sticherei," and passes on ignorant of the fact that he has seen the results of one of the most remarkable elements of the complex German school system.

The details of this system differ in each of the several cities of Germany, but in the main the plan is the same. It is one which endeavors to select by searching examination young, ambitious and talented artisans, and to train them under instructors of the highest grades of artistic knowledge and technical skill. The time given to this training varies, though it is rarely less than four years, and in some cases is prolonged for six or seven. The candidates come from

*Dr. Haney was authorized by the Board of Education of New York City to make a special study of Industrial Art in German, Austrian and Hungarian Schools while abroad this summer in attendance upon the International Congress of Art Teachers at Dresden. His studies have occasioned visits to a great variety of elementary, high and trade schools in Berlin, Magdeburg, Leipzig, Dresden, Vienna, Budapest, Munich, Nuremberg, Hamburg and other cities.—The Editor.

a variety of sources, many of them from the Craft or "Gewerbe" schools, established to train the lads that have already had some artistic foundation in schools for "Lehrling" as apprentices.

The "Lehrling" schools give a little drawing with the elements of a general education to the apprentice who has left the "Folk" school at fourteen. The "Gewerbe" or Craft school gives much more in the way of artistic workmanship and practical skill, but it is reserved for the "Kunst-Gewerbe" school to take the pick of the young people, those with the keenest artistic sense and ability, and train them to produce work of the highest technical order and excellence. Numbers do not count in these schools—one rarely finds an attendance of more than two hundred or so in the day school and perhaps as many more in special and evening classes, while the faculties are large, often twenty-five to thirty professors and assistants giving lessons at different times throughout the week.

Practically every good sized German city has one of these "Arts and Crafts" schools. Many, naturally, are in buildings which date back a number of years, but the ambition of every director is to have a new building, and those who have realized this aim see their respective schools housed in beautiful structures, complete with modern conveniences. But though many of the older schools are in buildings lacking some of the things their heads desire, it must not be understood that they are ill-equipped. On the contrary, the studios and work-shops often represent an investment of many thousands of dollars, which the state aims to draw interest on, through an increasing demand for the work of German designers, reproduced in a multitude of busy German factories.

A composite picture, one which shall aim to show at a glance just what a "Kunst-Gewerbe" school is like, is of necessity difficult to draw. Like all composites it will not be true of any one school, though generally faithful to the type. What follows, however, is an attempt in this direction.

See then a big building with central covered court filled with cases of students' work, a permanent exhibition of the art product of the school. Ranged round will be the studios—great rooms, with huge studio windows and studio chairs, model stands, and racks for drawing boards. The rooms for cast drawing and for modeling will have the walls hung deep with plaster casts, while in the adjacent halls will be scores more of all sizes from a small bust to a great group of some Greek master. There will be a library with some hundreds of books on art, and some thousands of plates, together with the current art magazines, German, English, French and Italian; then will come a dozen or so studios with equipments of drawing tables of various kinds adapted to the needs of the students of life drawing, mechanical drawing, still-life painting, design, architectural drawing and so on.

Each of the class studios will have adjoining it the Professor's studio—a good size room, with fine light and all the "properties" accumulated by a teacher, active in the pursuit of his special subject out of class hours.

Another range of studios has yet to be visited—the "work-rooms," a half dozen in all, of good size and proportion, each elaborately equipped for some special branch of work, metal, ceramic, textile, decorative painting, sculpture, lithography, book-binding, and the like. (Each school differs in regard to these special practical courses.) Again we will find case after case filled with models and again the professor's studio. If we are invited into the latter we shall see beautiful examples of the handicraft of this accomplished teacher.

And the students? Naturally the greater number are found in the studios where are taught the fundamentals. In the earlier years of the course the rooms will be full of men and women, drawing from cast or life, painting still life or working out ingenious problems in light and shade, or beautiful pattern. The work is always more or less individual, and at times half a dozen different tech-

niques will be employed by as many separate students. This is a striking characteristic of these classes. The professor must know many techniques, and in turn is expected to have his students learn to work from the model in many different ways and with different media: charcoal, crayon, pencil, water-color, oils, gouache, pen and ink, tempera. Few things are more impressive to the visitor than to see an advanced class in drawing or design, making charming illustrations in a great variety of different forms and handlings. All go on together, though, as one of the teachers remarked, "The students cannot all do all—but they learn from one another."

In the work-shops things are as busy, but not nearly so crowded. There one finds half a dozen or a dozen students, advanced pupils thoroughly grounded in line, form and pattern, working quietly at individual problems. If it is a metal-working room one will be developing the elements of a jeweled brooch, another preparing an enameled box, a third drawing up a silver beaker which is to be embossed,—a piece of work requiring infinite skill and patience. The master will now say a word to one, now to another, here a bit of help will be given, now a hint with a smart sting of criticism. The work must be "right"—nothing hurried or shabby will pass for an instant. "If these things need a week, take a week"—what is a week in four years' training for mastership!

So also we shall find affairs in other

shop-studios. In the textile room we may see beautiful pieces of embroidery or perhaps a table-cover of charming color and design; in the pottery room, vases of fine shape and line, jars of quaint conceit of form and color—of course made and fired in the school kiln. The professor of the printing arts will show us etchings, dry prints, mezzotints, and lithographs made by his little group of experts, and the professor of sculpture will exhibit a half dozen projects all in development, or may, as in Vienna, take us out into the public garden back of the school and show the decorations in "Calk-Stone" made by his pupils.

Perchance, we may come to one room where only a couple of students are at work and wonder whether a course so scantily patronized is considered a success. There we should make the easy error of estimating success in numbers, rather than in fine craftsmanship. A word to the director will set us right. "Ah, this course, yes. We have few students with the right talent, but as long as we have *one* we *must* have the course. That 'one' may mean much for our art in the years to come." Here is the seed idea of the German Arts-Crafts school. It is a school for the cultivation of the highest taste and skill in the highest type of worker, that worker and state may enjoy the fruits of this determined scheme to raise the artistic value of the products of German industry—"yes—that *one* may mean much for our art in the years to come."

THE COLLEGE ART ASSOCIATION

THE infant among college societies is the College Art Association, which drew its first breath in Cincinnati last May, developed forthwith a good constitution and was ready for active work December 27th and 28th, in Pittsburgh. The object of the Association is "to promote art interests in all divisions of American colleges and universities." This

makes the organization militant rather than reflective, concerned perhaps more with teaching than with research. It is inclined to take for granted its own interest in things artistic, and to bend its endeavor to arousing a similar interest in others.

This is fairly apparent from the nature of the program presented at Pitts-

burgh, where rooms of the Carnegie Institute had generously been opened for the meeting. Of six papers read, only one dealt with the scholarship of art; that was Professor Marquand's interesting and convincing treatment of the tomb of Maria del Caretto, long attributed unquestioningly to Jacopo della Quercia; but, according to Professor Marquand, probably of Spanish origin.

The other papers were devoted entirely to various phases of the problem of art education in college and university. Professor Sargent, of Chicago, attacked it from the pedagogical standpoint. Professor Brooks, of Indiana, pointed out the value of drawings and engravings as illustrative material in teaching the history and criticism of art. Professor Keyes, of Dartmouth, maintained that art teaching should be directed, not merely to acquainting youth with masterpieces, but, as well, to making clear application to everyday things of the present. Professor Irene Sargent, of Syracuse, offered a plea for the granting of a college degree in fine arts.

The rest of this interesting meeting was given over to animated discussions of policy. The need of a publication for setting forth the aims and achievements of the Association and for keeping a widely scattered membership in touch with its work was recognized, and steps were taken for the founding of a periodical. Most intense, however, was the discussion precipitated by the report of the Committee on a Standard College Course in Fine Arts, made on behalf of the chairman, Professor George H. Chase, of Harvard. In course of this discussion the existence of three fairly distinct groups in the membership became apparent: those who believe that college teaching in art should confine itself solely to history and theory, those who believe that history and theory can be more successfully taught when vision has been trained by some measure of technical practice, and those who believe that college credit should be given for full courses in painting and design.

The report of the Committee fairly represented the opinion of the second

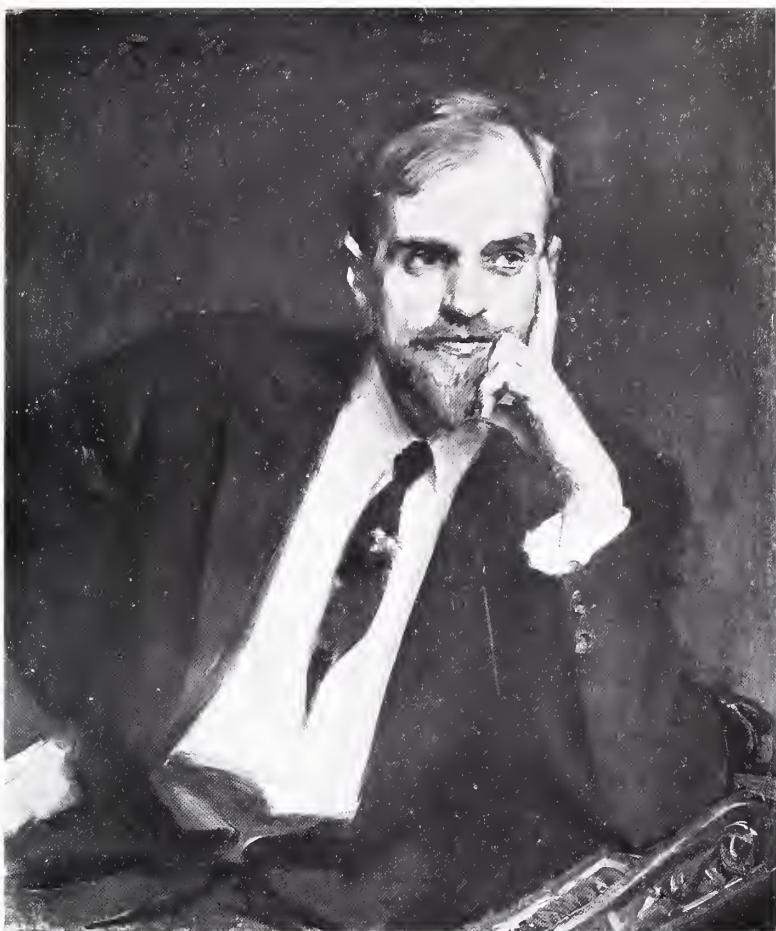
group, and was eventually accepted by those of the first. The third group really stands for professional art training in an allied school of a university. Schools thus allied exist in a number of institutions; as yet, however, they seem to have reached no general agreement as to curricula, standards of requirement, or degrees to be awarded. The Committee was, accordingly, requested to elaborate its report in greater detail, and with reference to two demands: first, that of a major course in a college curriculum leading to the bachelor's degree; second, that of a course in an art school allied with a university, and placing emphasis upon technical training in painting, sculpture and applied design.

Officers were elected as follows: President, Professor Holmes Smith, Washington University; Vice-President, Professor George H. Chase, Harvard University; Secretary and Treasurer, Professor Charles F. Kelley, University of Illinois.

There is, of course, no reason why the historians and technicians of art may not live together at peace within the same association. It seems, however, not improbable that they will, in time, meet as distinct sections. The eager interest of those who attended the meeting of the College Art Association augurs well for the vitality and future usefulness of the organization. Many of the things for which it stands would make natural some kind of affiliation with the Archaeological Institute. In fact, many members of the one are members of the other. But, while the Institute stands primarily for research and the results of research, the Association, as has been said, stands for making those results available to youth. The two should be allies, if alliance carries with it no danger of benevolent assimilation.

H. E. K.

The Seventeenth Annual Exhibition of the Carnegie Institute, Pittsburgh, will open on April 24th and continue until June 30th. Entry blanks must be received on or before March 5th. The international jury will meet on April 3d.



PORTRAIT OF CHARLES BITTINGER

IRVING R. WILES

THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

MUCH excellent work was shown in the Winter Exhibition of the National Academy of Design which opened in the Fine Arts Galleries, New York, on December 14th and closed on January 14th, but the prevalent impression was not favorable because of the overcrowding of exhibits and the entire absence of any evidence of what we have come to call the art of display.

Again the enormous need of more adequate exhibition facilities in New York was graphically demonstrated. While

the sad company of works "accepted but not hung" was no smaller this winter than formerly, the pictures accepted *and* hung fairly overflowed the walls of all the available galleries. In the Vanderbilt Gallery they were hung, frame to frame, and three deep, with the result that every canvas lost seriously in effect. It is cruel to so show works of art and yet it was necessary in this instance to show them thus or not at all—a choice of the less of two evils.

This condition was particularly un-



THE HILLTOP

COPYRIGHT BY H. M. WALCOTT, 1912

H. M. WALCOTT

fortunate at this time, for the fact that the current works of our contemporary painters showed to such poor advantage lent weight to the aspersions that they are not as virile nor as wide-awake as they should be, evoked through comparison with the works of contemporary Scandinavian painters which were publicly exhibited in New York at the same time. It should be remembered that the exhibition from across the seas was selected and restricted, whereas the exhibition set forth by the Academy was in the nature of an annual report and to an extent unlimited. But when all is said there is little reason for making excuses; there was sturdy material in this exhibition and good promise—the art shown was healthy and good, though perhaps not emotional or sensational. We live so fast and so hard to-day that we seem to be about to demand expletives, even of our art. Of gentle landscapes and straightforward portraits we are weary; we must have one of two

things—great names or something startling.

There were good names, not a few, in the catalogue of the Winter Exhibition, but it must be confessed that there was in the exhibition nothing very startling. But there was much which was admirable and which held the power of appeal, the possibility of enjoyment. John W. Alexander was well represented by a recent, engaging figure painting; Irving R. Wiles showed an admirable portrait of Charles Bittinger, the painter; Louis Betts and Lydia Field Emmet contributed excellent portraits of children, which had pictorial interest as well as the essential of likeness; Cecilia Beaux was represented by one of her most successful canvases, "The Silver Box"; H. M. Walcott showed a picture of a young woman and a child on a hilltop which possessed much charm; Emil Carlsen's portrait of little "Dines" is a masterpiece, and J. Francis Murphy's "Woodland Boundary," an



THE VILLAGE CHURCH

EVERETT L. WARNER

interpretation of landscape both subtle and lovely. In Lillian Genth's picture entitled "Summer Afternoon" there is admirable illusion of sunlight, and Everett L. Warner's "Village Church" had not only the feeling of out doors, but other interesting significance. These were but a few. Of such works as

"Painting the Bridge," by Jonas Lie; "Venetian Market," by Ossip L. Linde; "The Bridal Bonnet" and "Old Volendam Couple," by Leopold G. Seyffert, and "Peonies," by Wilton Lockwood, more extended mention might well be made.

The prize awards were as follows:



MAKING POTTERY

AWARDED THE CARNEGIE PRIZE

E. IRVING COUSE

The Carnegie prize to E. Irving Couse for his painting entitled "Making Pottery," which is reproduced herewith; the Thomas R. Proctor prize to William M. Chase for a portrait of Mrs. H.; the Isidor medal to E. L. Blumenschein for a painting of Indians entitled "Wiseman, Warrior and Youth"; the Helen Foster Barnett prize to E. McCartan for a design in the round for a fountain.

The whole first gallery was given over to sculpture and to this fact in a measure the excessive crowding of the paintings was due. Unfortunately, however, the sculpture was also overcrowded and not set forth with the skill or care that might have been desired. It is a question, however, if this exhibit of current production in this particular field were not worth the sacrifice, for it was exceedingly impressive. Our American sculptors are doing work on a high plane and are showing themselves something more than clever technicians. The por-

traits shown in this exhibition were especially notable as were also in fact some of the small bronzes. A Buffalo, by A. Phimister Proctor, guarded either side of the entrance and showed to what excellent decorative use this one of our great native beasts can be put. Albert Laessle's great bronze turkey and little bronzes of creeping things have an almost Japanese finish and feeling; Edward C. Potter's small bronzes of animals have also large sculptural quality. There is real joyousness in the upward spring of Anna Coleman Ladd's "Leaping Water Sprites," which occupied the center of the fountain, but lacked the towering stream of water to accompany which they were originally designed; Janet Seudder was unfortunately not represented; Bessie Potter Vonnoh was at her best in her exquisite statuettes, "Youth," "An Ideal," "Good Night," "The Fan" and "Butterflies." As a whole, it was a good showing.



THE JOHNSON MEMORIAL, ST. PAUL, MINNESOTA

ANDREW O'CONNOR, JR., SCULPTOR

THE JOHNSON MEMORIAL

This memorial to the late John Albert Johnson, three times governor of Minnesota, stands in front of the Capitol at St. Paul, and was erected from a fund to which one hundred thousand persons contributed. It shows a portrait statue of Governor Johnson and four vigorous fig-

ures, a miner, timber-cruiser, farmer and smith, typifying the four leading industries of the State.

The design and sculpture are by Andrew O'Connor, one of our foremost sculptors, whose work invariably has distinction and force.



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams
John W. Alexander
T. Lindsey Blayney
Henry Turner Bailey
Ralph Adams Cram

Francis C. Jones
Percy MacKaye
Lee McClung
F. L. Olmsted, Jr.
C. Howard Walker

PUBLICATION COMMITTEE

Francis W. Crowninshield
James Barnes
A. E. Gallatin
David Lloyd
D. C. Phillips, Jr.

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV FEBRUARY 1913 No. 4

THE ALLIED ARTS

When men so well informed and closely in touch with current conditions as Thomas R. Kimball, Edwin H. Blashfield, Hermon A. MacNeil and H. Van Buren Magonigle report that they find in recent American architecture so little evidence of collaborative effort of architect, sculptor and painter that they, as a committee, hesitate to proceed on the basis that their arts are allied in anything but name, it would seem time to call a halt and make a survey.

As every one knows the best monumental work can only be attained through collaboration. If the painters, the sculptors, the architects, and even the crafts-

men, of to-day are not working in unison we shall gradually if not swiftly fail miserably in our effort toward artistic achievement. And yet from the reports rendered recently to the Annual Convention of the American Institute of Architects by not only the committee of which Mr. Kimball was chairman, but by the Committee on Education, and from what we can see ourselves, it would seem that this deplorable condition is true.

In the great World's Fair at Chicago the arts were allied in fact as well as in word, and what was the result—a magnificent consummation and epoch-making work of art. In the erection of certain great public buildings, painters and sculptors have been called into consultation with architects and have contributed largely to the ultimate beauty of result. But as a rule they have been consulted last rather than first, they have been bidden to garnish, to place the outer raiment, to crown the whole, and have had little or nothing to do with providing the setting. Now this fault rests in part with the architects, though they themselves may lay not a little of it at the feet of their clients. In most instances it is as if they said to the painters and the sculptors, "Busy yourselves with your brushes and chisels until our serious business of erecting this structure is done, then you may come along with your paint pots and your modeling tools and put on the finishing touches, we will leave a space for you here and there where you may place a picture or squeeze in a figure; a bit of color and some carving will liven things up, the public will take notice and be pleased. Yes, yes, of course we could do without you; on the whole, we're not sure but that we, ourselves, prefer plain tinted walls and architectural ornament, but it's only fair to give you a chance and, as we said, you please the public."

Of course this attitude is by no means universal—sometimes the painters and sculptors do not get in at all—sometimes they are truly made collaborators. The fact is that it is a wrong idea of art—the idea that it is something superficial and non-essential.

There is also a mistaken idea that there are various kinds of art each occupying its own little field neatly picketed; that there is certain art which is beneath the dignity of artists and must therefore be left to artisans, who in truth at the present time either do not exist or have very little standing. Such was not the case at the time of the highest art achievement. The result is that the architect himself is hampered and disconcerted again and again by the incompetency, if not the non-existence, of capable craftsmen to carry out his ideas and designs.

The root of the evil, according to the report of the Committee on Education of which Mr. Ralph Adams Cram is chairman, is in the present system of education. Again the need of vocational training, of proper instruction in industrial art, is strongly emphasized. Skilled workmen never before commanded such high wages, and yet, in but few places in this country is industrial training to be had. Constructive art is essentially healthy, and if we wish to live as an art producing as well as an art loving nation we must see to it that the present defect is remedied by every reasonable means and as rapidly as possible.

NOTES

In the annual report of the Standing Committee on Education of the American Institute of Architects read at the recent convention in Washington the following gratifying reference was made to the work of the American Federation of Arts:

"Among the various agencies making toward the education of the public rather than the profession none is more efficient than the American Federation of Arts; its activities are numerous, its enthusiasm infectious, and we earnestly bespeak for it the unanimous support and co-operation of the members of the Institute."

At the close of the Convention, following a brief report by the Secretary of the Federation on the progress of its work, a resolution was passed authorizing

the Board of Directors of the Institute to recommend to its chapters not only co-operation but affiliation through chapter membership with the American Federation of Arts.

It was also resolved that the Institute should prepare and place in the hands of the Federation for circulation an illustrated lecture on Architecture. Co-operation of this kind is not only gratifying, but very stimulating.

THE A. I. A. CONVENTION

The Allied Arts was made the special subject of consideration at the annual convention of the American Institute of Architects which was held in Washington, December 10th, 11th and 12th. The Committee on the Allied Arts, of which Mr. Thomas R. Kimball, of Omaha, is chairman, reported that "so little evidence of the successful collaborative effort of architect, sculptor and painter was found in recent American architecture that it hesitated to proceed upon the basis that these arts are allied in anything but name." The findings of this committee were that the trouble lay in lack of special education. This conclusion was upheld by the Committee on Education, the report of which rendered by the chairman, Mr. Ralph Adams Cram, set forth with thoroughness and detail the existing conditions with regard to industrial art training in this country, which were justly termed a crying disgrace. No definite remedy was, however, offered.

The three afternoon sessions were given up to addresses, several of which were illustrated with the stereopticon, on the arts allied to architecture, by speakers who had attained eminence in their several professions. On the afternoon of the 10th, Lorado Taft gave an interesting account of "Contemporary Tendencies in Sculpture," showing illustrations of current productions in France, Germany, Italy, Belgium and England; A. Phimister Proctor spoke on "The Relation of Animal Sculpture to Architecture," and Herbert Adams on "The Relation of Sculpture to Landscape and Architecture," with special reference to

the emplacement of monumental works. On the afternoon of the 11th, Edwin Howland Blashfield and C. Howard Walker both spoke on "Mural Painting," Mr. Blashfield treating of the ethical side, the relation of the painter to the architect, and Mr. Walker dealing with the fundamental requirements of the art. On the afternoon of the 12th the papers were on "The Relation of Landscape to Architecture." Among the speakers at the banquet, with which the convention was terminated, were Thomas Nelson Page, Charles L. Hutchinson and Harold A. Caparn.

Mr. Walter Cook, of New York, was re-elected president and Mr. Glenn Brown secretary.

ARTISTIC
PAGEANTRY At the MacDowell Club
festival last month, at
which the Winter Feasts

of all Nations were represented by tableaux, an especial effort was made to provide an atmosphere of artistic truth. It was extremely interesting to observe the result. The people who had the work in charge were either themselves artists or possessed expert knowledge of artistic processes and effects. Their familiarity with the possibilities of line and color gave them a chance in using the human material at their disposal to achieve a pictorial result only less distinguished than could be gained from the more obedient pigment and clay of the painter and sculptor. They could not, of course, eliminate and exaggerate as freely as when their efforts were ruled by choice. They could not be as subjective as in the more abstract forms of art. Their success, nevertheless, was amazing. Mr. Alexander's tableau "The Star of Bethlehem" was obviously the outcome of trained intelligence, and the color harmony was that of the masters. Using the same device as ordinarily is employed in putting a living picture in its frame, he obtained a distinction far above the ordinary by knowing the why and wherefor of beauty in a color scheme. The Egyptian frieze arranged by Charles Slayter and Belle Green was a triumph of expert knowledge. Not only were the

colors rightly placed, the jewels of the right degree of emphasis, the proportions rightly determined, but such detail as the silhouette of a profile against the background was given just the right degree of sharpness. The "Feast of Freyr," arranged by William Laurel Harris, had also this stamp of the inspired archeologist calling into life the buried aspect of the past. Not merely the stage setting but the costumes and physiognomies of the actors carried the audience entirely outside of the present day and made them feel themselves the persons of the play, and the stage before them the one reality.

This was a specimen of the great art of pageantry as it once was practised by the greatest names in the history of art, and as it can still be practised to-day given the opportunity and the demand. As soon as the public realizes what it can get from the most generous class of all society, simply by asking for it, as soon as the artists realize that the public are interested in what they now consider by-products of the esthetic sense, we may hope to regain in our civic and social life something of the splendor of the Renaissance.

E. L. C.

MODEL FARM
HOUSES FOR
MINNESOTA

The Minnesota State Art Society, of which Mr. Maurice I. Flagg is Director, has formulated a novel and interesting plan to improve the architecture of the farm houses of Minnesota. A competition will be instituted by the Society among all Minnesota architects for designs for a farm house to cost \$3,500, which shall combine utility with beauty. Five hundred dollars will be given in cash prizes besides which there will be a medal and at least one diploma. The prize winning plans are to be the property of the State Art Society, and will be placed at the service of the farm house builders. The judges are to be an architect, a contractor and a farmer. It is stated that there is little but ugliness and paltriness in the farm architecture of Minnesota which in this particular does not differ from other



IN A GOLDEN LIGHT

PURCHASED BY THE HACKLEY ART GALLERY, MUSKOGON, MICHIGAN

PAUL DOUGHERTY

States of the Middle West. The object is "to begin a crusade looking toward the building of 'the house by the side of the road' which shall complement instead of contrast with the beauty of nature."

The Art Society has in this work the co-operation of the State Agricultural College, through the aid of which publicity will be given to the competition and attention called to the plans. More than this, from one plan will be built on the grounds of the Agricultural College a farm house which will be a practical demonstration of the best features of farm house building. The Agricultural College students are to plan and carry out incidental decorations and furnishings, and the girl students will occupy the house in groups, three or four at a time during the scholastic year. In this way many will be brought in contact with an example of that which is best in design as well as in arrangement, with the result that the upbuilding of new homes

will certainly be strongly influenced for the better.

It is probable that the awards will be made at the beginning of the Art Society's Annual Exhibition at the Auditorium, St. Paul, which will open March first.

A KANSAS HIGH SCHOOL EXHIBITION

An interesting and varied exhibition was held in the high school at McPherson, Kansas, not long ago. This exhibition comprised both original works and reproductions, prints, paintings in oil and water color, pastels, etchings, pottery, wood carving, etc. Seventy-six reproductions of works by the French masters were lent by the State. Oil paintings of interesting quality were shown by Harold C. Dunbar of the Boston Art Club, Mrs. Robert Coppedge, a student of William M. Chase and of the Woodstock School, and Birger Sandzén of Lindsborg, head of the Art Department of Bethany College.



THE DELGADO ART MUSEUM, NEW ORLEANS, LOUISIANA

Mr. Carl Smalley lent an interesting collection of original etchings, wood-cuts and mezzotints. The High School already owns three oil paintings and proposed purchasing yet a fourth from this exhibition.

CONTEMPORARY
ART SHOWN IN
NEW ORLEANS

In the Delgado Museum of Art, illustrations of which appear on this and the following page, a notable exhibition of paintings was held during December under the auspices of the New Orleans Art Association. The collection, which comprises 45 canvases, was assembled and sent out by the American Federation of Arts and is now on exhibition in the Carnegie Public Library of Fort Worth, Texas, after which it will be shown in Austin, San Antonio and Houston, Texas. The majority of the works shown were exhibited during the past summer and autumn in

the Albright Gallery, Buffalo, and in the City Art Museum of St. Louis. All are considered characteristic canvases. John W. Alexander is represented by his well-known painting, "The Green Bow"; Emil Carlsen, by "Ripening Corn"; John F. Carlson, whose painting "Winter Woods" has recently been purchased by the Corcoran Gallery of Art, by "Silvered Acres"; William A. Coffin, by his painting entitled "Sunrise in Winter," which was shown in the last International Exhibition of the Carnegie Institute; Colin Campbell Cooper, by his "Bowling Green," a typical picture of New York; Ben Foster, by his beautiful nocturne, "Night in Maine"; Albert L. Groll, by "The Rain Cloud Arizona Desert"; Birge Harrison, by "The Farmstead in Winter"; Charles W. Hawthorne, by his charming composition "The Family" reproduced in the January number of ART AND PROGRESS; Wil-



ENTRANCE HALL, THE DELGADO ART MUSEUM, NEW ORLEANS

lard L. Metcalf, by his painting "The Brook," generously lent by Major Duncan C. Phillips, of Washington, from his private collection; Richard E. Miller, by "A Shady Corner" lent by Mr. Macbeth; Robert Reid, by two canvases, "Autumn Leaves" and "Against the Sky," both truly representative; Horatio Walker, by "The Rainbow" owned and kindly lent by W. K. Bixby, Esq., the well-known collector of St. Louis, Missouri. Frederick J. Waugh, J. Alden Weir, Charles Rosen, F. Luis Mora, Philip Little, William Lathrop, Lillian Genth and others have made contribution. The collection as a whole is not only varied, but upheld to a high standard.

ART IN
CHICAGO
The *Bulletin* of the
Chicago Art Institute
makes announcement of
the following exhibitions to be held be-

tween the last of January and the middle of March: From January 28th to February 21st the annual exhibition of works by artists of Chicago and vicinity, under the joint management of the Art Institute and the Municipal Art League of Chicago, and an exhibition of lithographs and etchings by Joseph Pennell. From February 25th to March 16th an exhibition of works by contemporary Scandinavian painters, brought to America by the American-Scandinavian Society; an exhibition of paintings of the Far West, by ten American painters, Daingerfield, Couse, Foster, Groll, Parshall, Potthast, Moran, Ritschel, Symons, Wendt; the annual exhibition of American Etchings under the management of the Chicago Society of Etchers, and an exhibition of paintings by John W. Alexander.

During the first half of January a memorial exhibition of paintings by George P. A. Healy, long a citizen of

Chicago, was held commemorating the centennial of his birth. Besides which, exhibitions of photographs, Salon of the American Federation of Photographic Societies, of contemporary German Graphic Art and of paintings by William P. Henderson were shown.

As previously announced the Scammon lectures are to be given this year by John W. Alexander. They will be four in number and the dates and subjects are as follows: February 24th—To the Student; February 27th—To the Artist; March 3d—To the Critic; March 6th—To the Public.

At the same time that the Scammon lectures are delivered a special exhibition of Mr. Alexander's works will be shown in the Art Institute.

"FRIENDS OF
AMERICAN
ART"

From the recent exhibition of contemporary American art held in the Art Institute of Chicago three paintings were acquired by "The Friends of American Art." They were: "The Puff of Smoke" by Gifford Beal, "Nouvart Dzeron" by Ralph Clarkson and "Surf and Fog, Monhegan" by Frederick J. Waugh. Mr. Waugh's painting had been awarded the Norman Wait Harris medal which was presented by the donor of this award through the Friends of American Art.

In connection with these purchases it is interesting to note certain facts set down in the Second Year Book recently published by "The Friends of American Art." This Society was formed in Chicago a little more than two years ago for the purpose of obtaining a fund sufficient to gradually form in the Art Institute of that city a permanent collection of American art. The plan of the Society has met with such favor that its members now number 163, each of whom has signed a pledge of intention to give \$1,000 in instalments of \$200 each year to this fund. During the first year of its existence sixteen paintings and one piece of sculpture were purchased and presented to the Art Institute; during the second year eight paintings and one piece of sculpture. Eleven of these were

selected from the Art Institute's Annual Exhibitions of art in 1910 and 1911.

LOAN EXHIBITION
IN PARIS

A notable loan exhibition of paintings, drawings and sculpture was held at the American Art Students' Club in Paris during the month of December. No less than six paintings were lent by the Luxembourg. Mr. Alexander Harrison, Mr. George Howland, Mr. Walter Gay, Mrs. Stanford White, M. Jacques Blanche and other well-known collectors were among the lenders. There were characteristic paintings by Aman-Jean, Bastien - Lepage, Benjamin - Constant, Besnard, Blanche, Boutet de Monvel, Carolus Duran, Cazin, Corot, La Touche, Menard, Simon, Sorolla, Sargent, Whistler, Thaulow as well as by the contemporary Americans, Florence Este, Frederick Frieske, Walter Gay, Alexander Harrison, Richard Miller and Elizabeth Nourse. Among the American sculptors represented were Paul Bartlett, Frederick MacMonnies and Janet Scudder.

NEWS ITEMS

Among recent gifts to the Toledo Art Museum are a painting by Gilbert Stuart of Sir Ashley Couper, "Snow Clad Fields" by George Gardner Symons, "The Break-up of Winter" by Stephen Parrish and "Early Moonlight" by Ben Foster. The Museum has purchased "Woodstock Meadows in Winter" by Birge Harrison.

The annual exhibition of oil paintings by American artists, held under the auspices of the Art Association of Indianapolis in the John Herron Art Institute, opened December 17th and continues to February 3d. It comprises 89 works, quite a number of which have been lent by the City Art Museum of St. Louis, the Art Institute of Chicago, the Detroit Museum of Art, the Albright Gallery, Buffalo, the Pennsylvania Academy of the Fine Arts and the Toledo Art Museum.

At a special meeting of the Board of Directors of the American Federation of Arts, held on December 20th, Mr. N. H. Carpenter was appointed Treasurer and Mr. Lee McClung, a member of the Board of Directors of the American Federation of Arts. Mr. McClung, who had served as Treasurer since the last convention, tendered his resignation upon relinquishing his residence in Washington.

Announcement is made of an International Exhibition of Modern Art, organized by the Association of American Painters and Sculptors, to be held in the Sixty-ninth Regiment Armory, New York, in which 2,000 works by American and foreign artists will be shown. The exhibition, which is to open on February 15th, will comprise specially comprehensive groups of works by Matisse, Gauguin and other exponents of the so-called modernistic movement.

An exhibition of statues, medals, paintings, engravings, photographs and documents relating to Joan of Arc, held under the auspices of the Joan of Arc Statue Committee, The Museum of French Art, French Institute in the United States, and The American Numismatic Society opened January 6th and continues until February 7th, in the building of the American Numismatic Society, Broadway and 156th Street, New York City.

Mr. William Henry Fox has recently been appointed Curator in General of the Museums of the Brooklyn Institute of Arts and Sciences. Mr. Fox was Secretary of the Department of Fine Arts of the St. Louis Exposition and of the United States Section of the International Exposition of Art in Rome. He was also for a number of years Director of the John Herron Art Institute.

Under the auspices of the Handicraft Club of Baltimore an exhibition will be held in March in the Peabody Institute Galleries of modern handicraft, together with a loan collection of old silver, manuscripts and tapestries.

IN THE MAGAZINES

Interesting account is given by William Walton in the *Scribner's* "Field of Art" of recent mural decorations by Edwin Howland Blashfield—two in the Minnesota State Capitol, one in the Wisconsin State House and one in a church in Atlanta, Georgia. In the same magazine (the January number) are found a series of illustrative drawings of famous playgrounds by S. Stilwell Weber, very worthy of note.

The Century has as a frontispiece a reproduction in color of a painting by Henry Golden Dearth, entitled "White Rose" and showing this versatile painter's new and unusual style. Eight etchings by Frank Brangwyn are admirably reproduced. The leading article in the *International Studio* is by Christian Brinton on "The Progressive Spirit in Scandinavian Painting." This is followed by an elaborately illustrated article by Norman Garstin on the works of Laura and Harold Knight, English painters whose art has much individuality and true distinction.

The latest number of *The Print-Collector's Quarterly* opens with an article by Frank Jewett Mather, Jr., on "Some Drawings" by Thomas Rowlandson.

The January number of *The Architectural Record* contains a significant interview with the late Daniel H. Burnham, graphically reported by Charles Moore, concerning lessons of the Chicago World's Fair. It was to this great Exposition that Mr. Burnham used to trace the beginning of city-planning, and so intimate an account of the way it came about is vitally interesting. In the same magazine George Leland Hunter writes of Tapestries from the architectural point of view.

CORRECTION

The picture at the bottom of page 838 in the January number of ART AND PROGRESS was erroneously inscribed as The Gallery of the John Herron Art Institute, instead of which it was The Gallery of the Minneapolis Society of Fine Arts in the Public Library Building of Minneapolis.

BOOK REVIEWS

MORNINGS WITH MASTERS OF ART. By H. H. POWERS, Ph.D., President Bureau of University Travel. The Mac-Millan Company, New York. Price \$2.00.

Professor Powers has long been a teacher and lecturer on art. He has devoted many years to the study of Italian pictures and to their interpretation for younger students. His books are so well known that "Mornings with Masters of Art" needs no heralding. It comes to a waiting audience, eager for his summing up of the great period of Christian art of which it treats. His host of admirers will not be disappointed. His enthusiasm is unflagging and at times, as in his description of the Sistine frescoes, rises to heights of eloquence that must communicate itself to the coldest reader.

The first chapter, "The Afterglow of Greece," is devoted to a careful analysis of three Greek pictures whose principles of composition, of light and shade, constantly recur in Italian painting. He begins his study of Christian art with the mosaics of the Fourth Century and ends with Michelangelo.

Many of the chapters are so vivid that we feel we are visiting the old churches and galleries in company with this very interesting and instructive talker; under the spell of his appreciation we see with new eyes the works of these masters.

One hundred and twenty-five illustrations greatly enhance the value of this book, as does the long list of University penny prints available for more detailed study of the text.

HARRIET HOSMER: LETTERS AND MEMORIES. EDITED BY CORNELIA CARR. Moffatt, Yard and Company, New York, Publishers.

A truly delightful book, embracing one of the most fascinating periods of Roman life for American and English readers. These letters make vividly real for us many happy hours spent with the Brownings, Charlotte Cushman, Hawthorne, Mrs. Jameson, The Storys and all that brilliant coterie who wintered in

Rome during Miss Hosmer's years of study in the Eternal City.

Her pictures of studio life, of her many distinguished visitors and fellow-artists make pleasant reading.

The letters from Mr. and Mrs. Brownings add largely to the value of the book. But the deep significance of this work lies in its revelation of the happiness that comes from work. Born in 1830 and dying in 1908 the long life of this sculptor was one of unremitting toil. True, a great success crowned her efforts, but we must remember that in the early fifties much courage was required of the girl who resolutely chose art and maidenhood as her portion, and the most precious record left us in these letters is their unconscious tribute to the joy found in work, a joy which did not end with youth or middle age, but which remained to uplift her to the end.

A TEXT BOOK OF DESIGN. BY CHARLES FABENS KELLY, Instructor in Design, University of Illinois, and WILLIAM LUTHER MOWLL, formerly Assistant Professor of Architecture at Harvard University. Houghton, Mifflin Company, Boston, Publishers. Price \$2.00.

A profound yet clear and simple analysis of design, from the crude beginnings of primitive peoples in their repetitions of spots and lines, to the magnificent use of space and line as is here illustrated by Moorish, Japanese, Gothic and other lovely designs.

Although this work is primarily intended as a college text-book, the laws governing good design are so clearly stated that any intelligent person can profit by its teachings. Its insistence that "law is as necessary to beauty of design in graphic art as it is to design in literature or music" is of special value in this hour of doubt and confusion, when men like Matisse and their followers are bewildering the minds of students by their utter disregard of this precept.

The delightful union of theory and practice, the 147 illustrations that prove the truth of every statement, place this book among the most helpful that have been published on Art.

BULLETIN

EXHIBITIONS

BALTIMORE WATER COLOR CLUB. Seventeenth Annual
Exhibition. Peabody Institute Gallery.....Jan. 8th—Jan. 29th, 1913
Exhibits received January 2d.

ART ASSOCIATION OF NEW ORLEANS. Seventeenth An-
nual Exhibition at the Delgado Museum of
Art Jan. 14th—Feb. 14th, 1913
Exhibits received January 4th.

ARCHITECTURAL LEAGUE OF NEW YORK. Annual Ex-
hibition. Fine Arts Building.....Feb. 1st—Feb. 22d, 1913
Exhibits received January 16th and 17th.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hun-
dred and Eighth Annual Exhibition of Paint-
ings and Sculpture.....Feb. 8th—Mar. 30th, 1913
Exhibits received on or before January 20th.

CHARCOAL CLUB. Fourth Annual Exhibition of Ameri-
can Art. Peabody Institute Galleries, Balti-
more, Md. Feb. 10th—Mar. 9th, 1913

NATIONAL ACADEMY OF DESIGN. Eighty-eighth Annual
Exhibition Fine Arts Building.....Mar. 4th—April 20th, 1913
Exhibits received February 26th and 27th.

CARNEGIE INSTITUTE, PITTSBURGH. Seventeenth An-
nual International Exhibition of Oil Paintings..April 24th—June 30, 1913
Entry blanks received on or before March 5th.

SOCIETY OF WESTERN ARTISTS. Seventeenth Annual
Exhibition, Paintings, Sculpture, Mural Dec-
oration, Etching.....Dec. 11th—May 31st, 1913
Toledo, Ohio January 7th-29th
Indianapolis, Ind..February 6th-27th
Cincinnati, Ohio..March 8th-30th
Louisville, Ky. ...April 9th-27th
St. Louis, Mo....May 6th-31st

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 23 Place Vendome

PAINTINGS

by

AMERICAN ARTISTS

Choice examples always on view

Also

Small Bronzes and
Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue, New York

Landscape Architecture

is a quarterly magazine confined to subjects pertaining to the development of land for use and beauty, whether in city, suburb, or country.

Subscription \$2 a Year. 50 Cts. a Copy

The Transactions of the American Society of Landscape Architects

1899-1908, has just been published. It is bound in cloth and contain 127 pages 11x8 inches, illustrated. The articles deal with parks, gardens, city planning, planting, etc.

Price \$2.

Special Offer

Cut out this advertisement and send it to us together with \$3.50 and we will send you a copy of the "Transactions" and a year's subscription to "Landscape Architecture" beginning with Volume III, No. 1 (October, 1912).

Address

Landscape Architecture
15 East 40th St. New York City

ART AND PROGRESS



CONTENTS

SPECIAL SCULPTURE NUMBER

MONUMENTAL SCULPTURE

By Royal Cortissoz

FOUNTAINS

By Lorado Taft

THE ART OF THE MEDALIST

By Adeline Adams

SMALL BRONZES

By Hermon A. MacNeil

EDITORIALS

NEWS ITEMS

REVIEWS

BULLETIN

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

The American Federation of Arts

Headquarters

1741 New York Avenue, Washington D. C.

Organized, May, 1909

One Hundred and Seventy-nine Chapters

OFFICERS

President

ROBERT W. DE FOREST

Secretary

LEILA MECILIN

Treasurer

N. H. CARPENTER

Vice-Presidents

Edwin Howland Blashfield, New York

T. Lindsey Blayney, Danville, Ky.

George W. Cable, Northampton, Mass.

Mitchell Carroll, Washington, D. C.

Robert W. Fletcher, San Francisco, Cal.

Cass Gilbert, New York, N. Y.

Gardiner M. Lane, Boston, Mass.

John Frederick Lewis, Philadelphia, Pa.

Mrs. E. W. Pattison, St. Louis, Mo.

Henry Read, Denver, Colo.

Mrs. Charles Scheuber, Fort Worth, Tex.

BOARD OF DIRECTORS

John W. Alexander, New York, N. Y.

C. W. Ames, St. Paul, Minn.

David Knickerbocker Boyd, Philadelphia, Pa.

Glenn Brown, Washington, D. C.

N. H. Carpenter, Chicago, Ill.

Elmer E. Garnsey, New York, N. Y.

C. L. Hutchinson, Chicago, Ill.

Francis C. Jones, New York.

H. W. Kent, New York, N. Y.

Bryan Lathrop, Chicago, Ill.

Florence N. Levy, New York, N. Y.

Hon. Franklin MacVeagh, Washington

Theodore Marburg, Baltimore, Md.

Lec McClung, New York, N. Y.

Thomas Nelson Page, Washington, D. C.

Henry Kirke Porter, Washington, D. C.

G. D. Seymour, New Haven, Conn.

Lloyd Warren, New York, N. Y.

¶ The objects of the American Federation of Arts are to unite in closer fellowship all who are striving for the development of art in America, either through production or the cultivation of appreciation; to encourage and foster endeavor; to prevent, as far as possible, duplication of effort, and to furnish a channel through which public opinion, instrumental in securing better legislation, may find expression

¶ To accomplish these objects it sends out exhibitions, circulates illustrated lectures, maintains a bureau of information, holds an annual convention, and publishes ART AND PROGRESS, a monthly illustrated magazine

¶ The American Federation of Arts is supported entirely by annual dues and subscriptions. All receipts from the publication are invested in the magazine or expended directly to promote the increase and diffusion of knowledge and appreciation of art

DUES OF CHAPTERS, per delegate

..

\$10.00 a Year

Macbeth Gallery

Paintings by
American Artists

Also Small Bronzes and Volkmar Pottery

William Macbeth

450 FIFTH AVE., NEW YORK



FRINK
Picture Lighting

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon,
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. T. Reynolds Co.

101 Fulton Street and 171 West Randolph St.,
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers



BRONZE PANTHER
ANNA VAUGHN HYATT, SC.
GORHAM CO. FOUNDERS

THE Gorham Company specializes in the works of American sculptors; offering ideal conditions for their exhibition and sale.

THE Gorham Foundries are famous the world over for the quality of their reproductions.

SPECIAL equipment for the casting of small bronzes.

The
Gorham Co.
Fifth Ave. and 36th St.
New York



HEROIC BRONZE STATUE

"The Scraper"

BY CHARLES HENRY NIEHAUS, SCULPTOR

This cast was ordered by the Metropolitan
Museum of Art from the Jno. Williams,
Incorporated, Bronze Foundry, New York.

Monumental Sculpture in Bronze by DANIEL CHESTER FRENCH, Sculptor
cast in the foundry of Jno. Williams, Inc., will be illustrated in the
next issue of "American Art in Bronze and Iron."

JNO. WILLIAMS, INC., 556 WEST 27TH STREET, NEW YORK CITY

N. E. MONTROSS

REPRESENTATIVE PAINTINGS

By

T. W. DEWING
CHILDE HASSAM
W. L. LATHROP

GARI MELCHERS
WILLARD L. METCALF
ROBERT REID

D. W. TRYON
HORATIO WALKER
J. ALDEN WEIR

Also

IMPORTANT EXAMPLES OF EARLY CHINESE PAINTING

ANCIENT CHINESE POTTERY
AND BRONZES

MONTROSS GALLERY

550 FIFTH AVENUE

Above 45th Street

NEW YORK

George Leland Hunter

LECTURER ON
Tapestries

Author of "Tapestries, Their Origin, History and
Renaissance"

Just published by the John Lane Co.

Address care of ART AND PROGRESS
1741 New York Ave. Washington, D.C.

"Thistle Publications"



ADEQUATELY REPRESENT
ELEVEN LEADING AMER-
ICAN GALLERIES AND
THE AMERICAN SCHOOL.

EACH REPRODUCTION IS
APPROVED BY THE ARTIST
WHO CREATED THE ORIG-
INAL OR BY THE DIRECTOR
OF THE MUSEUM THAT
OWNS IT.

Detroit Publishing Co.

DETROIT

NEW YORK

LOS ANGELES

LOUIS KÄTZ
ART GALLERIES, INC.

103 West 74th Street, New York

American Paintings

Rookwood Pottery

Please mention ART AND PROGRESS when writing to Advertisers



The illustration shown above is the sketch for the completed fountain to be erected in MacMillan Park, Washington, D. C., as a Memorial to the late James MacMillan through whose instrumentality the Park Commission was appointed by the Senate of the United States, of which he was a member, and the plan for the development of Washington, which has had so strong an influence on City Planning throughout the world, was secured. An enlarged view of the Fountain Group is given, as a frontispiece, on the following page. This Memorial, erected by the people of Detroit, is the work of Herbert Adams, honorary president of the National Sculpture Society, among whose other productions may be named the bronze doors and certain statues for the Library of Congress, Washington, D. C., bronze doors of St. Bartholomew's Church, New York, and "Bust of a Young Woman," in the Metropolitan Museum of Art.



GROUP FOR THE MACMILLAN MEMORIAL

BY HERBERT ADAMS

ART AND PROGRESS

VOLUME IV

MARCH 1913

NUMBER 5

SPECIAL SCULPTURE NUMBER



STATUE AT AVIGNON, BY CHARPENTIER

MONUMENTAL SCULPTURE

BY ROYAL CORTISSOZ

THE late Augustus Saint-Gaudens once whimsically complained of the "plant" required in the practice of his art. The mere mechanism of a sculptor's studio, he told me, made him feel as though he were presiding over the building of a huge bridge or some such complicated affair. He took immeasurable pains with everything that he did, and one of his costliest, most troublesome expedients was to move his model for a statue into the open air and there build it up so that he might get the utmost possible knowledge of its probable effect in its ultimate position. No sacrifice was too great if only he might see the thing steadily and see it whole. There lies the secret of monumental sculpture, which is a secret of design, of proportion and fitness, not of scale.

It might seem to be not a secret at all, but the most obvious kind of a truism. As a matter of fact, it has not been obvious to every sculptor who has burdened the earth with his works. Criticism, it has been said, is the result of the adventures of a soul among masterpieces. In the course of its critical adventures the soul is occasionally confronted by other things. I have been struck by this fact in the course of my wanderings amongst monuments far and wide. The qualities so plainly indispensable have been so often missed. Broadly speaking, the innumerable failures scattered over many countries are attributable to nothing more nor less than a superstitious belief in the "monumental" virtues of mere bulk. There is a glaring example in Berlin, where the great medley of archi-



MEMORIAL TO ADMIRAL FARRAGUT, NEW YORK. BY AUGUSTUS SAINT-GAUDENS AND STANFORD WHITE

ture and sculpture erected in memory of Emperor William I sprawls over a vast amount of space. It is a fretful thing, which must pretty nearly have exhausted the resources of a quarry and a bronze foundry, and it hasn't, to my mind, anything of the unified impressiveness which should belong to a public monument. Sculptors sometimes seem obsessed by this idea of scale. Even that able Belgian, Constantin Meunier, was taken in by it when he "got up" his picturesque but sadly overdone "Monument to Labor." No doubt the advocates of bulk can find precedent in the sculpture of antiquity, but it is bulk *by itself* that they have too often sought, and it has steadily betrayed them.

Simplicity provides the best key to perfect design in monumental sculpture. When the Victory of Samothrace was set up to commemorate the great sea fight off Salamis, the wingéd goddess was represented blowing a trumpet and bearing a naval standard; but even as we see the immortal creature on the staircase

in the Louvre to-day, headless, armless, and with her trophies gone, it is clear that she was conceived as a type of sculptural simplicity itself. She makes one grand impression. Placed anywhere this figure would exercise the spell of true monumental sculpture. Compare with it for a moment its very antithesis in sculpture, the "Perseus" of Cellini. I do not speak of matters of technique and style, where the comparison would be absurd, but of the general principle of monumental design. The Victory, even though it is, as I say, maimed, is a unit. The Florentine bronze was never seen by its sculptor as a mass and its effect is scattering. From top to bottom, not forgetting the excessively elaborated base, it is teased out of the dignity of monumental art and left a prodigiously clever but essentially trivial *tour de force*.

Great sculptural design proceeds out of a kind of inspired simplicity, and, no matter how far it is carried, preserves a perfect equilibrium. It was his fidelity



STATUE OF VILLON AT PARIS

to this law that gave Saint-Gaudens his power. Look at the standing Lincoln in Chicago, with its stately exedra. The superb figure gains enormously from the austere beauty of line which he and Stanford White developed when they came to work out the architectural setting for the statue. One wants to come to close quarters with a fine piece of sculpture, but I get a special happiness out of some famous monuments when I am far enough away from them to see them in a rich perspective. It is then that a work like the Lincoln tells or one like the Farragut, where, by the way, it is interesting to see how a pedestal far more "decorative,"

on its smaller scale, than the one at Chicago, is nevertheless kept just as carefully in hand. It does not merely bear the bronze; it is, like the bronze, part of a design. Studying that problem of design I have always found it exciting to watch the makers of the really great monuments bringing in green things and light and air, as precious ingredients in their schemes. I do not know just when or by whose instrumentality the glorious basin in front of the Villa Medici was placed at that precise spot on the Pincio, under those particular trees, but I have never been near it without thinking of the instinct for monumental effect which



MONUMENTAL FOUNTAIN, BY CARPEAUX. GARDENS OF THE OBSERVATOIRE, THE LUXEMBOURG, PARIS



STATUE OF WASHINGTON, BY J. Q. A. WARD. SUBTREASURY, NEW YORK

COPYRIGHTED BY A. LOEFFLER, 1905



MONUMENT TO LABOR, BY CONSTANTIN MEUNIER



STATUE OF NATHAN HALE, BY FREDERICK MACMONNIES. CITY HALL PARK, NEW YORK

COPYRIGHTED BY A. LOEFFLER. 1904



THE ANGEL OF DEATH STAYING THE HAND OF THE YOUNG SCULPTOR
MILMORE MEMORIAL BY DANIEL C. FRENCH

must have determined its fate. This fountain is not to be regarded, I suppose, as a work of sculpture, in the strict sense, yet I maintain that its charm is sculptural, as is the lesson it enforces.

There is a similar lesson to be learned in Paris, in the gardens of the Observatoire, where Carpeaux's lovely group bearing the signs of the Zodiac is lifted up against the sky, between noble ranks of trees. It is a picturesque monument, if ever there was one, and at the same time it is almost classical in the reposeful simplicity which binds the whole thing together. That is what the wise sculptor drives at, whether he has an architectural or a landscape background. I had some interesting discussions with Saint-Gaudens when the question of a site for his Sherman was under consideration. He explored the available ground in a passion of anxiety and the one thing that he

was forever urging was that the monument should be in some big, quiet scene, on a site spacious enough for him to be sure of a simple background. When he has to reckon with architecture the sculptor prays for some modest arrangement of line and mass. Two statues that I know have been supremely fortunate in this respect. Ward's "Washington," on the steps of the Subtreasury in New York, has a big building behind it, but the classical style of that building envelops the bronze in a garment of calm. Rodin's "Penseur," set on the baldest of pedestals at the foot of the steps of the Pantheon, enjoys there a distinction in the mere matter of placing unapproached, I think, by any other monument in Paris.

It is odd that in France, the home of modern sculpture, where statues crop up over night, all the year round, the art of the monument should not be more gen-

erally understood. Père-Lachaise, for example, is thickly populated with shapes of dread, artistically speaking. I have in mind one of the worst of them, Mercié's monument to Paul Baudry. An important factor in it, to be sure, is the beautiful bust of the painter made by Dubois, but just above this there hovers a figure of Glory with outstretched wings, a figure whose suspension in mid-air, so to say, introduces a preposterous association of ideas; and below, leaning over the sarcophagus, there is another figure, this one of Sorrow. There are palm leaves, the artist's brush and palette are reproduced, and after fussily getting his different motives together the sculptor obligingly throws in some unattractive lettering. France is full of that sort of restless, ill-balanced stuff; much of it, to our eternal bewilderment, the work of accomplished and really distinguished men. Decidedly, that secret to which I alluded at the outset has not been unveiled in every studio. Last winter, in rambles through the French provinces, I "collected" countless monuments, and among them I had to reckon some of the evildest, in respect to design, that exist anywhere.

There were several of the good ones that set me to wondering why we didn't see more of the same sort of thing in the United States. In the delightful little park that is spread over the great rock at Avignon, beside the bleak walls of the old Palace of the Popes, there is a small pond. From a pretty rockery in the middle of this a nude by Charpentier rises, a lithe, vivid figure, as graceful in movement as in its intrinsic lines, and expressive of the very spirit of the place. There, again, I noted a felicity of design, an artist's perfect adaptation of his monument to its surroundings. I saw, too, at Nîmes, a statue to Daudet raised above a small, still body of water. It is a capital way in which to detach monumental sculpture from an atmosphere of solemnity, to keep it monumental and yet make it what one is obliged to call, for lack of a better phrase, lightly decorative. The French know a lot about that. All over the coun-

try you come upon the modest bust or figure, done with a really clever touch, to atone for the awful ponderosities, glaringly "official" in origin, which for some occult reason continue to afflict a people rich in taste.

I have a weakness for these less ambitious monuments because, in the first place, they are apt to be more successful than their colossal brethren. I would give all the pompous spectacles in Paris, like Dalou's "*Triomphe de la République*" or the "*Victor Hugo*" of Barrias for a bit of merely friendly, human characterization like the romantic "*Villon*" of Etcheto in the Square Monge. These simpler, saner solutions of the monumental problem are, among other things, more sympathetic, more naturally engaging. They make pleasanter spots in the urban panorama. I remember strolling once, years ago, in the gardens of the Villa Doria Pamphili with some friends, among them the late Charles F. McKim. We paused by an old fountain. The water murmured, the flowers drowsed in the sun, a peacock came gorgeously out upon a crumbling balustrade near at hand, and under the blandest of skies the world seemed to be a place of sheer contentment and delight. "How cheerful it all is," said Mr. McKim, smiling in a thoughtful way. I have thought of that saying of his, in the presence of some of our monumental sculptures and their backgrounds—public buildings or gardens. They are often impressive and often they are the least bit muscle-bound and portentous.

In our zeal for the beautification of cities and parks we stand up so straight that we fall backwards. We are afraid to be light and charming, to be gay, to be "cheerful." We are afraid that, in that case, we wouldn't be really monumental. So we are grand, gloomy and peculiar, instead, and make monuments that are very big, very expensive, and not, invariably, monumental. It will be a fine day for American sculpture when some sagacious committee, setting its face like flint against a full-length in bronze of the local patriot, to be set up on a mass of granite in the public square, will go

to one of our sculptors and say to him: "Put your imagination to work. Give us an image of beauty, embodying some interesting idea. Then let us consider together as to where and how it may best be placed, so that it will add to the happiness of the whole community, and you shall not fail of your reward."

P. S.—As I write these closing lines I notice in the foreign news the follow-

ing item: "M. Léon Bérard, the French Under-Secretary for Fine Arts, has at length taken action against the undue multiplication of public statues in Paris. He has decided that in future sculptors are to be encouraged to embellish public buildings in preference to congesting open spaces with monumental groups." I like that word "congesting." It is so felicitously apposite.



FOUNTAIN, PIAZZA DELLA ROCCA, VITERBO

FOUNTAINS

BY LORADO TAFT

"SOME day we dust-coated and dust-choked toilers may learn, as have the Parisians and the Romans, the artistic uses of water in street and square. They have to bring it from mountain springs many miles away; we Chicagoans have a supply practically as bound-

less as the ocean right at our doors. To be sure we have to pump it, but why should not some portion serve us *en passant* for the refreshing of our eyes and the beautifying of our public places? We are delving deep as well as piling high, and the water could find its way

to the subterranean boilers just as well after sparkling for a moment in the basins of great fountains. Arriving in Rome on a hot day, the traveler is greeted by the splash of water at the very portal of the railway station, and its music accompanies him wherever he goes. The mist from great jets of water floats above him; the tinkle of their cascades is ever in his ear. No one thing would do as much to make Chicago attractive in midsummer as a generous supply of beautiful fountains."

Thus mused the writer—who, by the way, is no writer at all—upon a certain torrid summer day, several years ago. The article was published in a Chicago magazine and feverishly read by one at least—the one who penned it. So much was he impressed by these burning words that he has been *thinking* fountains ever since. Last summer he had a joyous vacation in Europe, and though the latter part of the season was almost a continuous shower he found upon summing up the journey that it had been one long quest for fountains.

We were in Paris and the pilgrimage was nearly over. The pleasant gurgle of the Italian fountains still sang to us; their flashing plumes and iridescent veils still floated in imagination over lovely moss-grown sculptures. The composite of a hundred delightful memories shone through a shimmering cloud! To bring them into focus again a final visit was made "Chez Giraudon," the photograph dealer, rue des Beaux-Arts.

"Has Monsieur the fountains of Rome? There was one I missed—near St. Peter's—just a shell and two fishes, but a perfect beauty." The proprietor smiled and brought out an enormous volume of photographs—then another—a third—and a fourth. Nothing in them but fountains of Italy and France!

What wonders of grace and charm; what marvels of invention! Bronze fountains embroidered over with preposterously "early" Christian martyrs; Gothic fountains with saints and warriors in worship or blood-thirsty libations—fountains Romanesque, and fountains Renaissance—fountains without

number! Here the elegance of John of Bologna, there the tumult of Bernini—great pompous, puffing affairs with Neptune and Oceanus—yes, all the gods of Olympus in the "east"; and then little dribbling dolphin-fountains such as you can discover in any court in those wonderful cities of the South.

Do you know anything of Viterbo except that it was recently connected in some way with the trial of a howling mob of Camorristi in an iron cage? Although familiar to-day to few but artists who seek its friendly nooks and paintable views, it is still a glorious medieval stronghold, which was famed through the centuries as "the city of handsome fountains and beautiful women." The fountains, at least, are still there and greet you with their picturesque charm at every corner. They say that there are thirty of them in that town of seventeen thousand inhabitants. In Chicago we have nearly two millions and a half of thirsty souls—or at least bodies—and shall have one public fountain when we get it done.

And the Camorristi were not a result of the fountains! They were sent to the beautiful old town for trial because of its peace and safety.

Our illustrations show one of the fountains of Viterbo, the noble fountain of the Piazza della Rocca, worthy to be called a classic among fountains. Would that we had the artistry to design such monuments as this to-day!

It is really surprising how few of our sculptors have turned their attention to this engaging phase of their art. Such neglect cannot be entirely due to an absence of demand, for what artist ever let that deter him? We steadily persist in making all kinds of things that nobody wants. Is it not rather because of the lack of precedent? Possessing no fountains, we seldom think of them, while in Europe a jet or a basin in every square and street-angle not only affords its constant delight but ever suggests new combinations.

We began all right; the earliest historic work of sculpture in this country was a fountain figure. William Rush's



FOUNTAIN, PIAZZA S. PIETRO, ROME

graceful "Nymph of the Schuylkill," carved in wood a hundred and twenty or more years ago, still decorates Fairmount Park in Philadelphia, in the form of a bronze reproduction. But how few beau-

tiful fountains have followed this early example!

There is the elaborate Probaseo fountain in Cincinnati, "made in Germany" before they began doing interesting

sculpture there; the exaggerated Bernini-effect in front of the Congressional Library at Washington, and the queer "Moses Fountain" at Albany. Fitchburg, Massachusetts, has a delightful early work by Herbert Adams whose recent MacMillan fountain we show. Mrs. Whitney's contribution to the Pan American Union has many admirers. George Gould has at his country place in New York a spirited performance reminiscent of Versailles, and Mr. Samuel Untermyer, at "Greystone," near Yonkers, has recently installed a very animated work by the German sculptor, Walter Schott, the motive of which is three laughing maidens dancing upon the curb of a well. Then there is Enid Yandell's fountain at Providence and Janet Seudder's "Young Diana" which has found a home with the Harold McCormicks at Lake Forest, Illinois.

A few others will doubtless occur to our readers, and it is possible that we are forgetting the most prominent of all, but this completes the available list for the Eastern States.

Denver shows with pride its new "Pioneer Fountain" by MacMonnies, erected last year, and on the Pacific Coast one recalls in far-away Portland those lovely caryatids by Olin L. Warner, which grace a severely classic ensemble; while the "Meehanias Fountain" in San Francisco represents in its western exuberance the very antipodes of conception.

In our ignorance and apathy we have allowed some magnificent things to go to destruction. MacMonnies' Columbian fountain, one of the most beautiful spectacular fountains ever designed, was not saved from the holocaust which wiped out forever the vision of the "White City." If we had appreciated this triumphal work half as much as we thought we did, we should have clamored for its preservation in enduring form. In our exultant carelessness we took it all for granted—all as a matter of course—feeling no more responsibility than we do in the glories of dawn and sunset. So we allowed its superb beauty to be reduced to a heap of calcined plas-

ter and returned comfortably to our cast-iron troughs.

Later the grandiose decorations at the Buffalo and St. Louis expositions were suffered to share the same fate. Among those at Buffalo one recalls with particular pleasure Mr. Grafty's monumental "Fountain of Man" with its crouching female figures, the most truly sculptural conception in all that world of statuary. There, too, were interesting designs by Barnard and Elwell and Brewster, and above all was a wonderful, fantastic, old-world fountain by Paul Bartlett—stranded on the greensward, but a beauty for all that. Some of our sculptors had the same luck at St. Louis, where MacNeil's gigantic "Château d'Eau" absorbed all of the water and the rest of us revelled in dry fountains. But in the end arrogant and humble all fared alike; MacNeil's great groups and Mrs. MacNeil's delightful sea-nymphs; Martini's lovely "Abundance" and Konti's exquisite fantasies all lay down together in the St. Louis dump heap.

Apparently Mr. Konti is the only one of the group who has seriously followed up the lead. His fountain at "Greystone" is a joy; it is unfortunate that it is not more accessible to lovers of this graceful art. Miss Seudder is also an indefatigable designer of fountains; one recently purchased by the "Friends of American Art" for the Art Institute of Chicago is a beautiful example of her skill. Its two charming children show Miss Seudder at her best. More lately she has executed the fountain for the Rockefeller place which is illustrated on the following page.

The traveling collection of small bronzes sent out this autumn by the National Sculpture Society contains several good things admirably suited for enlargement for fountains. Among those of striking value are works by Misses Seudder, Grimes and Richards, Mrs. Hering and Mrs. Ladd and Messrs. Berge, Grenier and Konti. These delightful fancies, caught and eternalized in bronze, represent in differing degree the very essence of the art. They seem to have been produced like a song—for



FOUNTAIN ON THE ROCKEFELLER PLACE. BY JANET SCUDDER

sheer pleasure of doing. One wishes that they might be permitted to sing on through the years amid the verdure of lovely gardens, to the accompaniment of murmuring waters and whispering leaves.

If they would only let us come back fifty years from now, what beautiful things we should find! The next decade will see a wonderful development in this field of the sculptor's art. The



FOUNTAIN IN COURT OF PAN AMERICAN UNION, WASHINGTON, D. C., BY MRS. HARRY PAYNE WHITNEY

invitation of our new small parks—and particularly of the rapidly multiplying children's playgrounds—is in the air. One can think of a hundred suitable subjects without half trying. There is in-

spiration in the thought of talking to one's unknown friends through long years to come. Above all, what a privilege to be the companion of eternal youth!



KIRKPATRICK MEMORIAL FOUNTAIN, SYRACUSE, NEW YORK

BY GAIL SHERMAN CORBETT



FOUNTAIN, GREYSTONE, NEW YORK

BY ISIDORE KONTI



MEDAL, CARDINAL PIETRO BEMBO, BY BENVENUTO CELLINI

THE ART OF THE MEDALIST

BY ADELINE ADAMS

HOWEVER careful our newspapers may be to satisfy a breathless public curiosity by reporting the exact tonnage of each great monument the moment it is unveiled, the fact remains that sculpture joins with all the other arts in a general defiance of any valuation by weight, bulk or dimension. A colossal group signed by mediocrity does far less toward making the world go round than does a medal by a master—a little medal “about as large as the hand of a child of twelve years,” to quote one of Cellini’s favorite units of measure.

Thus for nearly five centuries the medals of Pisanello and his contemporaries have had a decided and fairly continuous effect on the art of sculpture in general, and the portrait-relief in particular. When Pisanello has been most forgotten, as in the chilly reliefs of our pseudo-classic era, then it would seem that the ancients themselves have been consulted chiefly for their defects; and when Pisanello has been weakly copied,

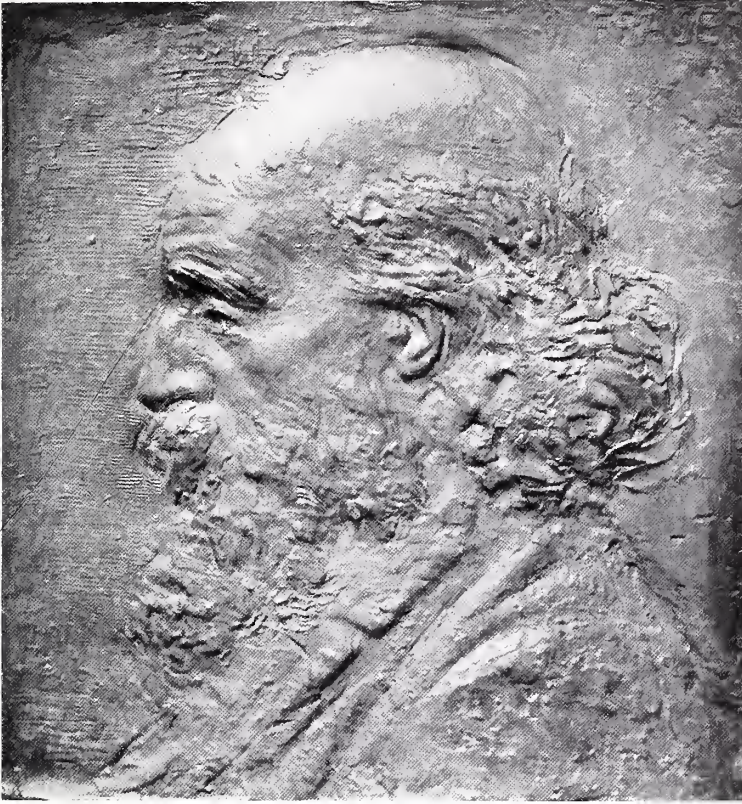
at long range, for the wrong things—or rather for things which in him are qualities and in ourselves defects, in him vital truths and in ourselves “dead unhappy tales of bygone minstrelsy”—why, then, we have but ourselves and our ideals to blame for the poor results.

In the profile portraits of the Renaissance, the arts of painting and sculpture owned a legitimate mutual sway, borrowing and lending in decent frankness. The so-called “Simonetta” attributed to Botticelli (modern research enjoins such reserve) will serve as a type of countless examples showing the zest with which painters used the closely modeled line and the sculpturally designed composition to render the psychology of a sitter. Pisanello’s procedure may have been all the more sympathetic to painters, inasmuch as he was himself a painter, as announced in the oft-repeated signature, *Opus Pisani Pictoris*, or *Pisanus Pictor Fecit*. Lest our Latin fail us in studying his *Palæologus* medal—the first work of

this kind from his hand, and now accepted as the prototype of the medal of to-day—he has signed it not only in Latin, but in Greek, leaving the date (probably 1439) to the care of history; and when critics try to think out how it was that this life-force of a fellow Vittore Pisano could have happened, he

Alfonso I. Unlike the well-known Carrara and Sesto medals, struck during the last decade of the fourteenth century, the Constantine and Heraclius medals were too large to have been struck by the die-processes of their time.

Furthermore, the typical Renaissance medal, in its best estate, is cast rather



HEAD OF AN OLD MAN, BY JAMES E. FRASER

and his great little works, after the meager, almost non-existent medallie output of the Middle Ages, they seize on the slender thread of this twin inscription to trace in this medal the influence of the bi-lingually inscribed Constantine medal, a gold copy of which is inventoried under date of 1402 in the collection of Jean, Duc de Berri, brother of Charles V; moreover, a certain likeness is established between the reverse of the Heraclius medal, in the same collection, and that of Pisanello's triumph medal of

than struck, though, of course, other methods of reproduction were employed according to the necessities of the case. Set forth in the freely-flowing bronze, that medal is to the sculpture of its time what the short story is to the literary art of to-day; and the Quattrocento medal, like the twentieth century tale, shows a really wonderful flowering. Pisanello may be called a Guy de Maupassant, whose works are *Bronze Tales of the Despots*. Within the narrow round of each medal, a real drama is played, a



REVERSE OF MEDAL, LIONEL D'ESTE, BY PISANO

life's whole manuscript unrolled. Each obverse states with directness what manner of man is before our eyes; each reverse tells, with a sheer poetical veracity like that of Dante's "daily dreadful line," just what that man counted for in the world. One side portrays the person, the other commemorates his deed; and history has not yet given the lie to Pisanello's bronze statements. To-day, our American medal seems a natural outpouring from the heart of a republic; our Washingtons and our Lincolns and our Roosevelts are medalled in battalions; our little portrait reliefs, perfectly reduced from larger models, seem to-day the intimate, spontaneous expression of life's amenities. Yet the medal had its beginnings in despotism; it was cradled in the collections of overlords wishing to add to the pagan glories of their cabinets new examples of a new art fitted to blow abroad their own deeds of greatness; above all, it was the result of a new-born passion for individuality and its expression in art—a passion that was everywhere blazing up out of the smouldering embers of medievalism. Thus though many a little old Greek town had had its own Mint for the crude striking of lovely coins, and though the ancients had no doubt their commemorative struck pieces of larger size than that of the coin, the medal as we know it to-day first

ambled into Italy on the back of the Palæologus horse, as an advance body-guard to Donatello's Gattamelata, and Verocchio's Colleoni; it heralded a double revival, that of bronze-casting as well as hero-worship.

That Pisanello could and did observe and create for himself, while delighting in the antique, is shown at once in the reverse of his first medal. Rodin remarks, in one of those preachments of his which are better than some of his practice, "I do not imitate the Greeks; I try to put myself in the spiritual state of the men who have left us the antique statues." Exactly Pisanello's idea! The Palæologus reverse shows, in classic side view, the ambling horse and the prayerful horseman, occupying most of the field of the relief in their progress past a wayside shrine; incidentally, the figure of a mounted squire is added; horse and rider displayed, painter-fashion, in a rear view, properly foreshortened. In other medals, he uses spirited variations of this secondary equestrian motive. To the star performer in each little equestrian drama, he generally allots the large lines of the pure profile view; to the attendant knights or pages, he permits the pictorial three-quarter view, rear. It must be admitted that this rear view, with all its variants, has proved both an example and a stumbling-block for his followers.



MEDAL BY JOHN FLANAGAN



MEDAL NATIONAL INSTITUTE ARTS AND LETTERS
BY A. A. WEINMAN

In the medal of Sigismondo Malatesta, the wild and turbulent tyrant of Rimini, inveterate wife-slayer, brigand who united to all the great vices of the Renaissance its universal virtue, a passion for art and the new learning, Pisanello shows us the overlord, armed and mounted, storming forth from his castle; the horse, in an admirably-observed attitude, paws the stones, while the rider lifts up a mailed right arm in a gesture of command. The date is 1445, six years before Donatello was called to Padua to model the Gattamelata, the first great equestrian statue of the Renaissance. The equestrian medals and the equestrian statues of the day reacted on each other, just as both were powerfully influenced by the newly revealed treasures of antique art. In the medal of Francesco Sforza, the Condottiere proclaimed Duke of Milan in 1450, the reverse shows simply a proud profile of a horse's head, a sword, and a book or two; all is plain and stern, like the man himself. For Lionel d'Este, on the contrary, an elaborate reverse is designed, perhaps on the occasion of his marriage; it reveals a very large Lion, listening intently to a very small Love, singing intently, by note, from a scroll. Indeed, a certain intentness broods over Pisanello's people and animals; they seem absorbed in what they are doing; they have a curiously

convincing air of believing their business to be significant and worth while.

Among the four and twenty works signed by Pisanello, together with the twelve others attributed to him, we find but one portrait of a woman, the young Mantuan Cicilia Gonzaga—a candid, charming profile, of "blond modeling"; the idyllic beauty of the reverse recalls some austere pastoral scene by Puvis de Chavannes; under a crescent moon, a lightly draped virginal figure is seated among rocks, with the unicorn, the emblem of maidenhood, at her side. The piece has further interest, as it is one of a group of medals showing the gentler side of family life in the Renaissance; among these is the portrait of the kindly humanist, Vittorino da Feltre, tutor to Cicilia and her brothers; his medal-reverse has the device of a pelican feeding her young—a symbol of this master's self-sacrifice. In the field of the medal-reverse, Pisanello has not yet been surpassed for truth, spontaneity, simplicity, imagination, for the personal note and the charm of the unexpected. He uses the boasts of heraldry to give us, not ordinary conventions, but breathing transcripts from the animal world, splendid compositions showing the horse, the lion, the unicorn, the eagle, the lynx; and his notes and sketches preserved in the Louvre shed light on his care in studying form, movement and character in man and beast. He and a long line of successors made the Renaissance medal a vital art-force.



REVERSE OF JOHN PAUL JONES MEDAL
BY VICTOR D. BRENNER

Small in size, Pisanello's pieces are great in spirit; they are virile works without a trace of the petty, or pretty, or perfunctory. Can we say as much of the medals produced to-day? "There are too many islands in the world," sighs the poet. Were he to glance, ever so briefly, at the medals of two hemispheres, he would certainly add, too many fountains, clouds and rocks, too many scrolls and balanees and triangles, too many laurels, bays and oak-leaves, too many swags and tags of all sorts. Even the French are great sinners along these paths, largely because of a certain something which flourishes even in France, though popularly supposed to have its habitat in Oklahoma or Abyssinia—I mean bad taste. It is not customary to mention this, because France is truly a queen among countries, and what she says, goes, as the phrase is; but to my mind that is the very reason why we should stop and think about it. To do so will argue no disrespect toward our foster-mother in the arts, but will rather follow the French ideal that counsels clarity of thought. France easily leads the world in the art of the medalist. By long years of effort, the earlier masters, David d'Angers, Oudiné, and especially Ponscarme, paved the way for that brilliant renaissance revealed in the latter part of the nineteenth century by a host of distinguished artists, among whom we may cite three who have lately died, but whose influence continues—Chaplain, Roty and Charpentier, each with a genius of highly personal quality. It is but a crude way of putting it to say that Chaplain's medals immortalize France's glory; Roty's, her poetry, and Charpentier's, her labor; for each could on occasion exchange his wonted rôle, and make of his medal an epic, or a lyric, or a bit of fine prose. Again, it would be too summary to state that Charpentier foreshadows a modern trend in art, while Chaplain resumes the best that a splendid tradition offers.

The strength of the French medal lies in its assured arrangement, its sense of movement and mass, its practised draughtsmanship of bone and muscle,

and a thousand other good things the school can teach. Its weakness is apt to come from tasteless, overworked symbolism. Roty, whose lovely lyric quality is known to the world through his figure "La Semeuse," adopted in the French coinage, is seen at his very best in those plaquettes and medals in which the whole emotion of love or piety is exhaled through the figures alone, without benefit of bedizened background. Chaplain, whose life and work are a noble example of what the École may do for France, is greatest in his wonderful portraits of great men, greatly observed and greatly interpreted in medal obverses undorned with any except the simplest of legends and inscriptions. But how often, in France as in every other country, the modern medal is marred by a tasteless and even insincere jumble of symbols, wholly unconvincing to the spectator because he who has used them is himself wholly unconvinced! Such usages, if prevalent everywhere, would leave the medalist behind the other commentators of his age; for in literature, and in the drama, and even in painting, much beautiful, sympathetic and sincere criticism of life is to be found. As a tasteless jumble of symbols, we may refer to I know not whose medal immortalizing Sculpture—a medal showing a woman's head, with bay-leaves, calipers and hammer twined in her hair. It is a poor sort of symbolism which touches nothing that it does not overadorn! Bold Futurist spirits bitterly assail the Renaissance for the materialism imputed to modern art. The fault, if it exists, is not in our predecessors, but in ourselves. And master medalist, if you yourself do not *really* love oak, olive, laurel, dove, unicorn and lion for their beauty or their terribleness, if you yourself do not *really* believe that some specific quality or meaning of theirs belongs to the person or event your medal tells of, in its short story, why, then, best let such fauna and flora alone. If you dot them about the field automatically, even though according to the best recipe "*pour allonger une sauce*," your perfunctoriness will find you out. The sketches of Pisanello and the note-books

of Leonardo, men of wholly opposite types, prove in these artists, not merely skill and knowledge, but conviction.

Nor is all modern symbolism necessarily futile; the sincere poetic allegory will never die. Among the many notable works of our American medalist Brenner is a struck plaquette, in silver, made in honor of James McNeill Whistler. The obverse shows the painter, in his habit as he was, his brow starred with the famous silver lock. The reverse bears, on an open field (with the butterfly flitting through it, and the legend *Messieurs les Ennemis* not far away), a splendid peacock treated with such loveliness of design and detail as to make the beauty of it all predominate greatly over the satire. The whole bears evidence of being done with that delight in artistic work which Dr. Eliot has stated as one of our country's chief needs.

Very beautiful in poetic significance is the plaquette designed by Augustus Saint-Gaudens as a token of gratitude to all who took part in the "Masque of the Golden Bowl," offered to the sculptor on a famous anniversary. Within its harmonious oblong are shown the columns and the blazing altar and the Greek seat that figured in the scene, framed by the proscenium arch of great New England pines, and by the stage-curtain crowned with masks invented by the joyous fancy of Maxfield Parrish; below is the triumphal chariot; and, as the symbol of the love that prompted the pageant, there stands by the altar the winged figure of Amor, who has borrowed the lyre of Apollo. The names of all the seventy figurants are beautifully inscribed, making a decoration for certain spaces in the background; this feature, naturally prized by those who received the medal, was made possible by modeling the original on a large scale. Crowning all is the Golden Bowl itself. Here is no hodge-podge of unrelated symbols, but a beautiful and lovingly considered arrangement of deeply significant things. Were this design a creation of the Renaissance, it would be acclaimed and studied to-day as a masterpiece of the medalist's art. We associ-

ate with it the same sculptor's Columbus medal-obverse, and many reductions, in plaquette form, from his famous portrait reliefs. While delighting in the conceptions of antiquity and the Renaissance, Saint-Gaudens, more than any other master of his day, made a faithful study of all the conditions of the modern portrait relief; and most of the sculptors who came under the influence of his studio have produced excellent examples of the medal and its allied forms.

The dual personality of the medal increases its opportunities, both for good and evil. Its two sides offer two subjects, demanding perhaps two sorts of gifts. It looks both ways as regards painting and sculpture. It has a perfect right to borrow certain ideas from the painter's art, but like relief in general, it merely degrades itself if, like a poor dog with two masters, it knows not to which house it really belongs. Again, there are two principal ways by which it may be mechanically reproduced; by striking in the steel die, or by casting in molten metal. Other methods, of course, exist; at a recent exhibition of the American Numismatic Society, there were modern German medals carved by hand directly from bronze, together with examples cast from carved boxwood or carved stone moulds. We recall Cellini's admiration of "that most excellent craftsman of ability, who was a Milanese named Messer Caradosso. He dealt in nothing but little chiseled medals, made of plates of metal, and such like things."

The medal destined for a large circulation will naturally be struck. That of which but few copies are to be made may well be cast. The advantages and disadvantages offered by each method are best understood by the medalist himself; temperament plays its part. The painstaking conscientious Teuton will make it an act of religious faith to cling to the clean, hard, correct, coin-like way of doing things, while the imaginative, irresponsible Latin will eagerly grasp out for the facile freedom of looser methods.

At the time of our Columbian Exposition, a great Homeric laugh rippled through our young sculptors' studios, be-

cause of a query said to have been issued by our Mint apropos of Mr. Saint-Gaudens's ability to make the Columbus medal. "But is this Saint-Gaudens a practical die-sinker?" In repeating this question, strong men, or shall we say, men who have since become strong, wiped away their tears of joy on their blouse-sleeves. The query was doubtless mythical; it has an air of folk-lore about it. Even in the midst of their mirth, the young men probably remembered that this master had in his youth been apprenticed to Avet, "a cameo-cutter, and a hard man"; and that the lessons of that apprenticeship were highly regarded by the sculptor. From the day of the ancient Greek drachma with its owl sitting on an amphora down to that of Mr. Fraser's new five-cent piece, which we hope before many moons to be passing to polite car-conductors, the story of the Mint and the medalist is a long one. Often it would seem as if the artist had been forced to "drop his blood for drachmas"—rather a salutary measure in choleric Benvenuto's case, perhaps. On the other hand, it has happened that sculptors, when called upon to design and model coins, have proved so rebellious against the rigors of the game, that they have scarcely played fair, either to the Mint or to the art of their country; the artistic temperament and the cold conditions of the case have not kissed each other. Perhaps even while admiring the fine flat simple effect of a much-worn two-sou piece, bearing the profile of the third Napoleon, a sculptor will forget that one of the conditions of the coin is that it must stack well; and very likely, in designing his coin, he will grumble because he must put away all thought of that undercutting so dear and useful to him in a relief to be cast in bronze. In a word, he admires the lovely obliteration of the worn coin, without profiting from its suggestion. In older countries, a connection, however vague, between the Mint and the *École*, has generally resulted in a coinage that is better-looking than ours, though the past decade has seen progress among us in this respect.

It is the business of the artist to be

ancestor as well as descendant, to teach future ages as well as to con the good old lesson of bygone days. If Pisanello did so well, just by studying the ancients and remaining himself, why may not we do still better, by the same rule? Unquestionably the technical processes of medal-making are to-day greatly superior to those of the elder age. The arts of die-sinking and of bronze-casting are more highly developed, and the invention of the reducing-machine makes it possible for the sculptor to expand his little medal idea boldly and freely in a large size. Here, as in every aid, there is also a snare. Often proportions which are reproduced with absolute accuracy on a changed scale no longer appear to be the proportions the artist has intended. It is argued by many purists that a thing which is meant to be small must be designed and modeled so, and in no other wise; and that details like horses' knees or women's hair or children's cheeks, if modeled on a large scale, are treated with an insistence which in the reduction resolves itself into a mechanical absurdity. It is easily seen that in real life, Art and Science do not always clasp each other as cordially as in the allegories of the *academie* medal! Most sculptors, however, regard the reducing-machine as a legitimate and valuable aid.

As to our modern subjects in art, let us not make the blunder of telling ourselves that men, women, children and events were more interesting during the Renaissance than they are to-day. On the contrary, people and things are just as good, just as bad, and just as immortal as ever they were; and it is for our medals to prove it. One big reason why Pisanello's reliefs were not poor things, is that they were his own; they told himself and his times. And if the medal is called the short story of sculpture, let us not forget that in literature, Americans have shown a certain lively gift for the tale. We have an unparalleled talent for swift iridescent speech, for that poetry of the pavement known as slang, the humble small coin of the nobler metaphor and simile. Perhaps we shall some day disclose a commanding genius in the medal.



"THE COMING OF THE WHITE MAN"

BY HERMON A. MACNEIL



LASSOING WILD HORSES, BY SOLON BORGUM

SMALL BRONZES

BY HERMON A. MACNEIL

THE very recent vital and rapidly-growing interest the American public is taking in the small bronzes that are being produced in this country "for domestic use" in the home and garden is only another evidence of the general awakening towards things esthetic and is, perhaps, a proof and by-product, so to speak of it.

In all things that go to make up our existence here in America, where the word Art can be applied, great strides have taken place during the last few decades.

To refer to our National History for a moment, we find that during our four hundred years of existence we have passed through the periods of colonization, revolution, amalgamation as a nation, secession, and are well along in the period of materialization; therefore it is reasonable that we should now be getting a grip on beautification.

This latest phase of our life is working itself out in a large way through the great activity of the Civic Improvement idea in which cities and towns the coun-



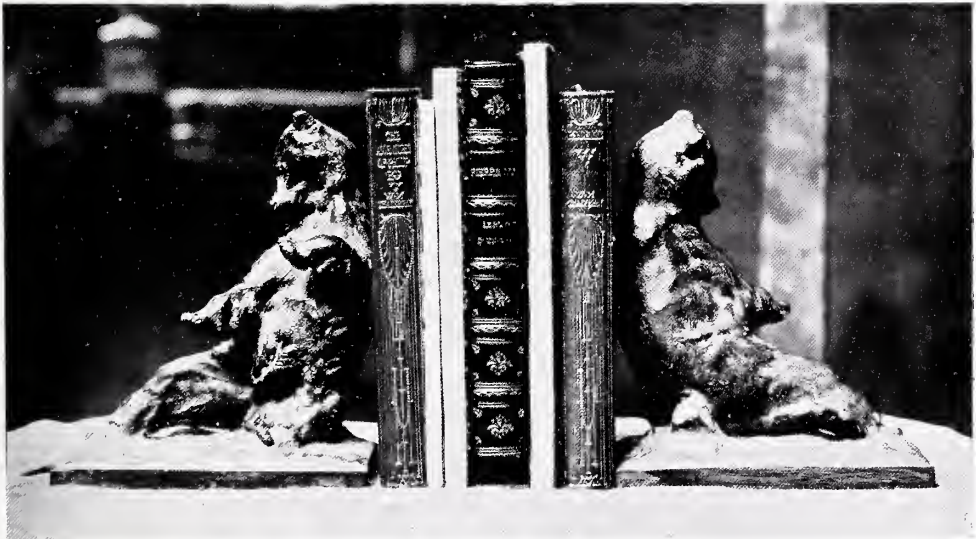
BRONZE TURKEY, BY ALBERT LAESSLE

try over are becoming interested. When we consider that Municipal Government and Art Societies, Art Commissions, Park Commissions, Boards of Trade, Chambers of Commerce and some fifteen

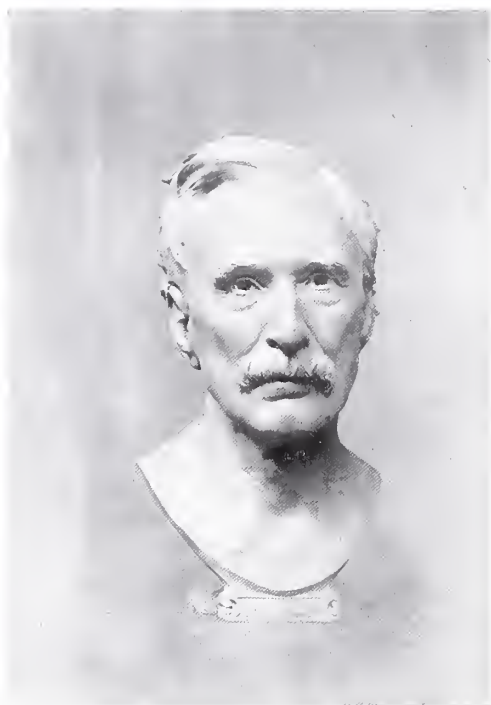
hundred Local Improvement Societies the country over are working toward the beautification of their various communities, it is no wonder few of us realize or can keep pace with this phase of artistic progress, nor is it surprising that the



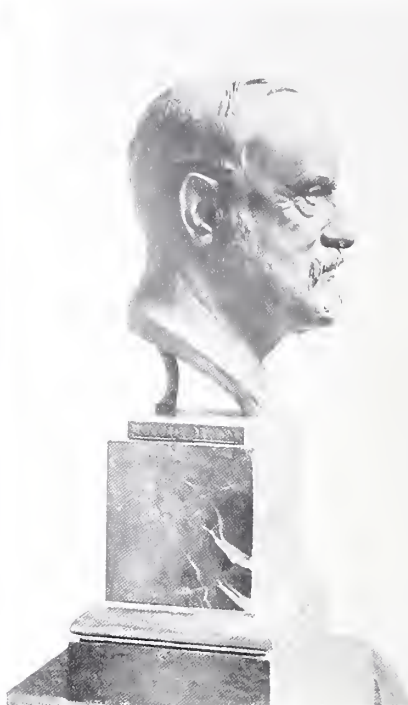
FROG FOUNTAIN, BY JANET SCUDDER



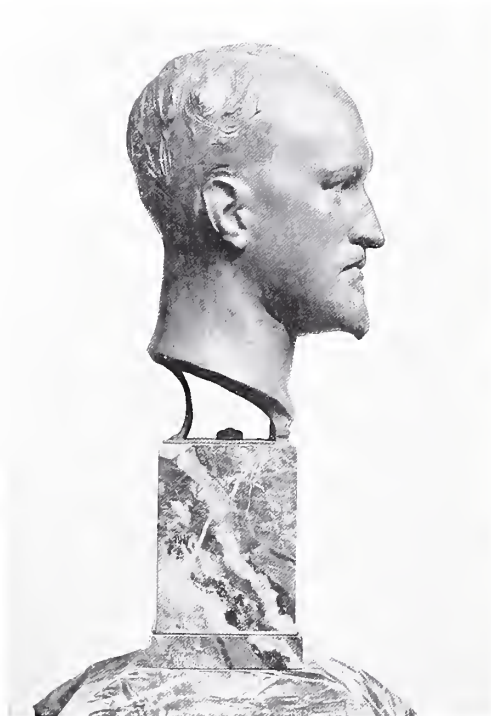
BOOK ENDS, BY FREDERICK G. R. ROTH



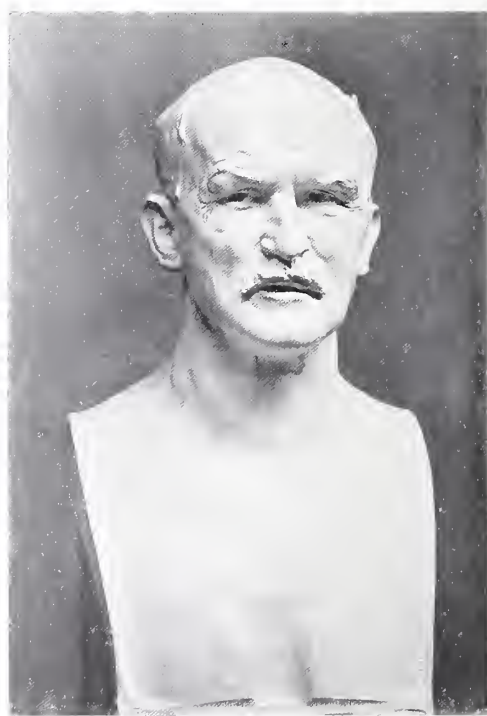
JAMES MCMANES



GEORGE C. THOMAS



HENRY LORENZ VIERECK



JOSEPH PRICE

PORTRAIT BUSTS BY CHARLES GRAFLY



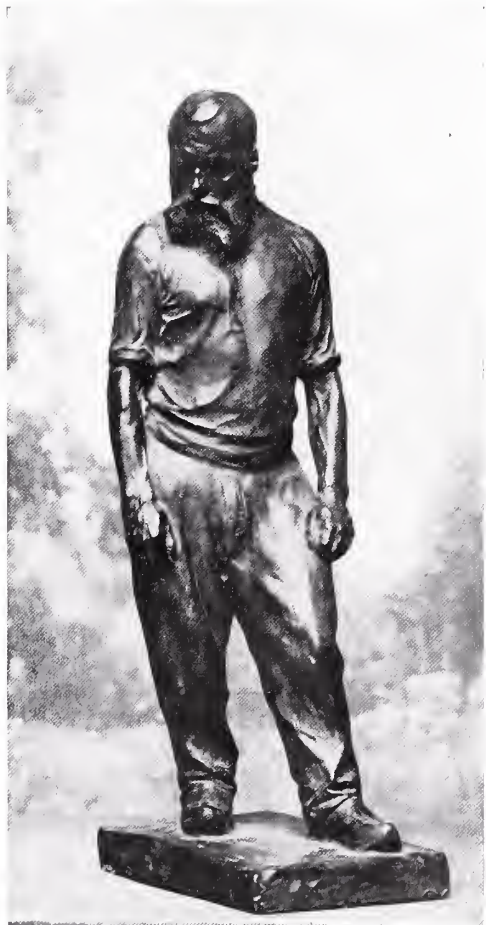
NYMPH, BY EDWARD T. QUINN

mass of public spirited citizens, of which these organizations are composed, should also have a keen appreciation of the value of beauty in the home with all it implies. The idea of a fine home of a generation ago no longer suffices. A well proportioned, large, airy room with dignified simplicity has taken the place of the richly decorated and upholstered room of former times. The bric-à-brac, which cluttered, and the story-telling Rogers groups of forty years ago (the only period in our national life when statuettes were in vogue), once so cherished, have been discarded.

So it was that, in a sense, the time was ripe when some four years ago the National Sculpture Society carefully selected and sent out as a traveling exhibition nearly two hundred small bronzes

which made a circuit of the museums in some eight or ten of the important cities. The responsive interest was as immediate as it was unexpected, and thousands of people gave expression to their pleasure in seeing what had hardly been known to exist. In Chicago alone, for instance, over thirty thousand people visited this first exhibition.

This year under similar auspices, and the management of the Pittsburgh Art Society, another collection of entirely different bronzes is passing from one museum to another and receiving the same warm reception from the public. Although it may not be possible to say that each of these works is distinctly American, yet there are many of them



LABORER, BY MAHONRI YOUNG

that have been inspired by subjects from our own land and others that have a spirit and beauty of treatment that smacks of America.

It is no wonder that the output of small bronzes by American sculptors that are being shown in these exhibitions should be something in the nature of a revelation to the public. Not only are they of real merit, fine plastic conceptions, but the sculptors in producing them have given freedom to their imagination that is rarely possible when dealing with a committee intrusted with the erection of large public works. To see scores of bronzes that run the gamut of human and animal emotions and each treated with a personal touch and infinite study to secure an interesting arrangement of light and shade instead of the formal monumental work, which, as a rule, is set forth in public squares and in city thoroughfares, has given the public a new idea of the ductility of the material as well as the capability of the sculptors. It is impossible to describe the great variety of subjects that the sculptors are putting into form language in these small works, for indeed it would seem there is no subject that is not capable of being thus adequately rendered, and while many of the motives have the dignity and character of the heroic, not a

few of them are in reality reductions from or first studies for large works.

It may be interesting to know that most of these small works are cast in bronze by what is known as the "lost wax" process—a name that is apt to convey a wrong impression. It is not a process of casting that was lost, but in order to obtain the mould for a figure a cast is first made in wax, then about this wax the mould for the bronze is built encasing it entirely. This mould in turn is subjected to heat and the wax itself melts and runs out from the mould (hence the name). This leaves the exact imprint of the figure and all its details. Into this hollow then the bronze is poured. The advantages of this process are twofold. First, figures or groups, no matter how complicated, can be cast entirely in one piece instead of having to be "jointed" as is customary when casting by the sand process, and second—a very important reason—the sculptor retouches each wax model before it is encased in the mould. This not only gives the author's touch as the final one on each bronze, but it also gives him the privilege of making details of infinite variety in different casts from the same model, which virtually makes each one an original. To an extent this must enhance both interest and value.



THE BATH HOUR, BY ABASTENIA ST. LEGER EBERLE



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams	Francis C. Jones
John W. Alexander	Percy MacKaye
T. Lindsey Blayney	Lee McClung
Henry Turner Bailey	F. L. Olmsted, Jr.
Ralph Adams Cram	C. Howard Walker

PUBLICATION COMMITTEE

James Barnes	Francis W. Crowninshield
A. E. Gallatin	David Lloyd
	D. C. Phillips, Jr.

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV MARCH 1913 No. 5

AMERICAN SCULPTURE

When we recall that the first equestrian statue now standing to be erected in the United States—the General Jackson in Lafayette Square, Washington, D. C.—was dedicated on January 8, 1853, a little over sixty years ago, and are reminded that the sculptor, Clark Mills, had never seen an equestrian statue when he executed this one, we must realize how short has been the history of American sculpture and how much in that brief space has been accomplished.

It is true that many works have been produced which give little reason for pride, that our parks and public places have too often been disfigured rather

than ornamented by sculpture, and that our Hall of Fame in the Capitol at Washington is a laughing stock for the people. But in noting these lamentable facts are not the better, the really worthy achievements, overlooked and disregarded?

Our sculptors, rather than our painters, first sought a truly national expression. When the spirit of the time was classic, or pseudo-classic, J. Q. A. Ward turned from Roman traditions and modeled the "Indian Hunter" now in Central Park, New York. A host of others followed his lead—men of strong conviction and real capability. As a result much of our sculpture to-day is distinctively American.

The World's Fairs afforded great opportunities which were put to good account, and if, as Mr. Taft says, some fine works perished in the passing of these transient "White Cities" they surely did not come into being for naught. Not only did the sculptors gain knowledge through production, but those who viewed their works gained wisdom and a standard. If our public had always been more intelligent we should have many better monuments to-day, for more than once the least good has been chosen deliberately, though unknowingly, rather than the best.

Outside of the sculptors' studios the value of silhouette, the significance of composition and importance of a plastic form of expression have been little understood. Classicism going out of fashion, realism came into vogue and the shadow was mistaken, or accepted, for the thing itself—indeed, not only accepted, but demanded.

Yet, in spite of all this, our sculptors have held to their ideals and increased their knowledge. They have produced some noble works such as Saint-Gaudens's "Lincoln," "Farragut," and "Sherman"; Ward's "Thomas"; French's "Milmore Memorial"; Bartlett's "Michelangelo" and many others. They have, moreover, produced joyously, mastering and employing those secrets of technique which add ineffable charm to significant expression.

Gradually the lessons the sculptors would teach are being learned. We are ceasing to be satisfied with a portrait statue which is no more than an effigy; we are beginning to realize that sculpture is not merely a graveyard art, but a medium peculiarly fitted for the interpretation of joyous themes; that we do not need a hero as an excuse for a work of art, that its own beauty and charm are excuse sufficient. Slowly we are learning that the emplacement of sculpture must not be haphazard, that a work of art whether in pigment or bronze is deserving of a worthy and suitable setting. Lastly, we are coming to appreciate the delight to be derived from the possession and constant companionship of a work of sculpture on a small scale and are placing them in our gardens and homes. All this looks to development and promises much for our sculpture in the future.

NEWS ITEMS

The Bill authorizing the erection of the Memorial to Lincoln, designed by Mr. Henry Bacon, on the site in Potomac Park, selected by the Park Commission and approved by the Commission of Fine Arts and the Lincoln Memorial Commission, was passed by the House of Representatives with an overwhelming majority on the 29th of January.

The Italian Government has just purchased for the Uffizi Gallery, Joseph Pennell's lithographs of the Panama Canal, together with those by the same artist of the Grand Canyon and the Yosemite. It is the first time lithographs have been acquired for the Uffizi, and the first instance, it is believed, of the work of a modern artist being bought for this Gallery.

Mr. Robert A. Holland has been appointed Director of the City Art Museum of St. Louis to succeed the late Halsey C. Ives. Mr. Holland has been associated with art interests in St. Louis since the World's Fair, 1904, when he was Superintendent of Records of the Art Exhibit.

A remarkable exhibition of Textiles, brought to this country by the Buffalo Fine Arts Academy and shown in the Albright Gallery early in the winter, which was described at some length in the December number of ART AND PROGRESS, was more lately set forth in the Chicago Art Institute, where it attracted much attention.

Mr. C. Y. Turner has just finished two notable mural decorations for the Cuyahoga County Court House, Cleveland, Ohio. One represents the interview between Captain Roger of the "Roger Rangers" and Chief Pontiac of the French Allied Indians, and the other the Trial of Captain John Smith. Both of these panels are to be reproduced in a later issue of ART AND PROGRESS.

Twenty-nine pictures belonging to Mr. J. Pierpont Morgan, which have been for some years in his London home, are now on exhibition in the Metropolitan Museum, New York. Further description, and it is hoped illustration, of this brilliant collection will appear in a later number of this magazine.

The Annual Convention of the Eastern Art and Manual Training Teachers' Association will be held in New York City on Thursday, Friday and Saturday, March 20th, 21st and 22d. The sessions will be held in the Ethical Culture School, 63d Street and Central Park West.

An interesting loan exhibition of portraits by Sir Henry Raeburn was held for the benefit of The Artists' Fund and Artists' Aid Societies at the Galleries of M. Knoedler, of New York, from January 9th to 25th.

The Rhode Island School of Design has recently received, as an anonymous gift, a painting by Charles Cottet entitled "Young Girl with Muff."

A choice collection of Pewabic Pottery has been presented to the Detroit Museum of Art by Mr. Charles L. Freer.

IN THE MAGAZINES

In the *Scribner's Magazine* for February is published, under the caption "The Field of Art," a delightful essay on "The City in Painting and Etching" by Duncan C. Phillips, Jr., who sees in our "new acknowledgment of elements pictorial and even poetic in the modern city, one of the most propitious signs of our artistic awakening." Mr. Phillips skilfully interprets in words the charm of the city vista and sympathetically recalls the painters and etchers from the time of Giotto who have transcribed urban subjects.

The current number of *Harper's* contains an article on "Some Titians in the Prado" by Charles H. Caffin, besides an engraving on wood by Henry Wolf of Lydia Field Emmet's charming portrait of "Helen," the little daughter of Mr. John Sherman Hoyt, and several attractive and skilful sketches in tint of Savoy mountains by Walter Hale.

Frank Weitenkampf, Curator of Prints in the New York Public Library, contributes an article on "American Cartoonists of To-day" to *The Century Magazine*, which contains a reproduction of a portrait of Frank R. Stockton, drawn by John W. Alexander, and of Van Dyck's "Countess of Leccari," the latter engraved on wood by Timothy Cole.

In *The Outlook* for February editorial comment is found upon the effort being made in France to assure painters and sculptors some share in the profits made upon their works during their lives and for fifty years thereafter, the ease of Degas being cited as an instance of the need; a painting by this artist, which he sold for \$90, having just brought several thousand.

Of special note in the *International Studio* are articles on the Evans National Gallery Collection by Charles de Kay and on W. Elmer Schofield by C. Lewis Hinds. Under the title "Standardized Sentiment in Current Art" Christian Brinton makes rather scornful and patronizing comment on the Winter Academy, Philadelphia Water Color Club and Corcoran Gallery Exhibitions.

BOOK REVIEWS

DELLA ROBBIAS IN AMERICA.
BY ALLAN MARQUAND. Professor of Art and Archeology in Princeton University. Princeton University Press. Price \$4.50.

This is a valuable contribution to American works on art and a delightful book to add to one's library. Beginning with Luca, born in 1399, the lives of the Della Robbias are connected with the most fascinating period of the Italian Renaissance. Over 70 of the 1,100 authenticated sculptures by this group of artists are owned in the United States, a number ranking among the best existent examples of their work. Unfortunately, the enormous prices paid for them by wealthy collectors tempt unscrupulous dealers to offer spurious imitations to their patrons. This detailed description, in which Mr. Marquand points out the specific characteristics in the work of each of the Della Robbias, will doubtless prove of much assistance in solving the perplexities of would-be buyers. It will also assist collectors in determining the true parentage of disputed examples, which the author gives as the *raison d'être* of his publication. This beautiful book, however, with its seventy-two lovely illustrations, must make a much broader appeal, as it will prove of deep interest to all art lovers, especially to students of the history of Italian Sculpture, of which the Della Robbia work forms an important link.

When Luca was commissioned to make his now famous choir loft for the cathedral of Florence, sculptors were obliged to do their own stone cutting, the mechanical devices not having been discovered which to-day enable artists to resign their clay models into the hands of skilled workmen for reproduction in stone or marble. Luca's creative brain was teeming with ideas, which he wished to perpetuate, and since marble cutting was such a long, laborious process he determined to find some medium in which he could produce rapidly works of lasting value. The story of his wonderful discovery is too well-known for repetition, but all the exquisite examples of

his work illustrated in this book are due to the invention of that inimitable glaze which rendered his clay models impervious to wind or rain during so many centuries. His lovely blue and white Madonnas are interwoven with all our memories of Florence. These "bits of blue sky fallen from the milky way" that brighten and glorify the dark narrow streets of the old Tuscan City.

Andrea della Robbia, the favorite of Luca, to whom was confided the secrets of this process, inherited his uncle's religious spirit so that the works of this artist have frequently been assigned to Luca. Andrea's long life (1435-1525) was devoted to this art, and many of the loveliest altar pieces in Italy bear witness to his untiring industry. At his death the work was carried on by several of his sons, of whom Giovanni was the most talented. Unfortunately, he did not inherit the love of simplicity and pure form possessed by Luca and Andrea, but he strove for striking effects by introducing gaudy colors. As time went on the inspiration that came from the old religious spirit died out more and more until the Della Robbia factory became merely a commercial enterprise for manufacturing stereotyped works to supply the large demand which was created by those first great artists. These statues and altar pieces possess nothing of the tender, devotional art that had made the creations of Luca and Andrea famous for all time. The coloring also lost its beauty, and the note of warning given by such an undoubted authority as Mr. Marquand, should be carefully considered by all who desire to possess the incomparable work of the early Della Robbias.

A. S. S.

A BRIEF

BIBLIOGRAPHY OF SCULPTURE

Prepared by Mr. George L. Bowerman, Librarian of the Public Library, Washington, D. C.
 Adams, Adeline. John Quincy Adams Ward. An Appreciation. 1912.
 Ealcarres, D. A. E. L. The Evolution of Italian Sculpture. 1909.
 Calvert, A. F. Sculpture in Spain. 1912.

Clement, Mrs. C. E. Outline History of Sculpture for Beginners and Students. 1885.
 Destrée, O. G. Renaissance of Sculpture in Belgium. 1905.
 Fabriczyo, Cornelius. Mrs. Gustavus Hamilton, translator. Italian Medals.
 Flaxman, John. Lectures on Sculpture. 1865.
 Furtwängler, Adolf. Masterpieces of Greek Sculpture; edited by Eugenie Sellers. 1895.
 Gardner, E. A. Handbook of Greek Sculpture. 1897.
 Hill, G. F. One Hundred Masterpieces of Sculpture. 1909.
 Hurl, E. M. Greek Sculpture. 1901.
 Lewis, T. H. Byzantine Sculptures. 1894.
 Lübke, Wilhelm. History of Sculpture. 2v. 1872.
 Mach, E. R. O. Greek Sculpture; Its Spirit and Principles. 1903.
 Mach, E. R. O. A Handbook of Greek and Roman Sculpture. 1905.
 Marquand, Allan, and Frothingham, A. L. Text Book of the History of Sculpture. 1901.
 Murray, A. S. History of Greek Sculpture. 2v. 1890.
 Radcliffe, A. G. Schools and Masters of Sculpture. 1894.
 Redford, George. Sculpture, Egyptian, Assyrian, Greek and Roman. 1888.
 Richardson, R. B. A History of Greek Sculpture. 1911.
 Scott, Leader, pseud. Sculpture, Renaissance and Modern. 1886.
 Short, E. H. A History of Sculpture. 1907.
 Spielman, M. H. British Sculpture and Sculptors of To-day. 1901.
 Strong, Mrs. S. A. Roman Sculpture from Augustus to Constantine. 1907.
 Sturgis, Russell. The Appreciation of Sculpture. 1904.
 Taft, Lorado. History of American Sculpture. 1903.
 Taft, Albert. Modelling and Sculpture.
 Waters, W. G. Italian Sculptors. 1911.
 Brownell, W. C. French Art, Classic and Contemporary Painting and Sculpture. 1901.

BULLETIN

EXHIBITIONS

ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building.....Feb. 1st—Feb. 22d, 1913

PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Eighth Annual Exhibition of Paintings and Sculpture.....Feb. 8th—Mar. 30th, 1913

CHARCOAL CLUB. Fourth Annual Exhibition of American Art. Peabody Institute Galleries, Baltimore, Md.....Feb. 10th—Mar. 9th, 1913

NATIONAL ACADEMY OF DESIGN. Eighty-eighth Annual Exhibition. Fine Arts Building..... Mar. 4th—April 20th, 1913
Exhibits received February 26th and 27th.

CARNEGIE INSTITUTE, PITTSBURGH. Seventeenth Annual International Exhibition of Oil Paintings....Apr. 24th—June 30th, 1913
Entry blanks received on or before March 5th.

SOCIETY OF WESTERN ARTISTS. Seventeenth Annual Exhibition, Paintings, Sculpture, Mural Decoration, Etching.....Dec. 11th—May 31st, 1913
Indianapolis, Ind... February 6th-27th
Cincinnati, Ohio... March 8th-30th
Louisville, Ky.....April 9th-27th
St. Louis, Mo..... May 6th-31st

CONVENTIONS

EASTERN ART AND MANUAL TRAINING TEACHERS' ASSOCIATION, NEW YORK CITY, N. Y.....Mar. 20th, 21st, 22d, 1913

FOURTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS, WASHINGTON, D. C.....May 15th, 16th, 17th, 1913

The Washington Directory

ESTABLISHED OVER 40 YEARS

THE VEERHOFF GALLERIES

1320 F STREET

MEZZOTINTS
FRAMING

The Fine Arts

REGILDING
RESTORING

Venable's Galleries

1225 G STREET N. W.

A Suggestion for Wedding Gifts

Mezzotints
AND
Water Colors

A LARGE COLLECTION TO SELECT FROM

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS

Framing and Restoring Oil Paintings

MOORE BROS.
PHONE MAIN 1184 FORMERLY WITH V. G. FISCHER

THE ARTS AND CRAFTS SCHOOL

INSTRUCTION IN BASKETRY, METAL WORK
WEAVING, STENCILING, DESIGNING,
BY EXPERIENCED CRAFTSMEN

1711-1713 NEW YORK AVENUE
OPPOSITE THE CORCORAN GALLERY

25 Cts
The Copy

THE SCHOOL ARTS MAGAZINE

\$2.00
The Year

HENRY TURNER BAILEY, Editor

is full of helpful ideas and practical suggestions. Each number is rich in beautiful illustrations and keenly interesting articles. During 1912 and 1913 an important series will appear on

"American Masterpieces"

of Painting and Sculpture, by the Editor, Henry Turner Bailey. We want you to know THE SCHOOL ARTS MAGAZINE, and therefore make a

SPECIAL TRIAL OFFER

One-third Regular Price

to new subscribers only. A special three months' trial subscription—three regular 25-cent issues—for the price of a single copy. U. S. stamps or a carefully wrapped silver quarter may be sent AT OUR RISK.

Send 25 cents today, stating the month you wish to begin

Address

SCHOOL ARTS PUBLISHING CO.
DEPT. A BOSTON, MASS.

THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY FITZROY CARRINGTON

CONTENTS FOR FEBRUARY

EIGHTEENTH CENTURY FRENCH ENGRAVINGS

By George S. Hellman

THE ETCHINGS OF ANTONIO CANALE, CALLED CANALETTO (1697-1768)

By Louis R. Metcalfe

PRINT COLLECTIONS IN SMALL LIBRARIES

By John Cotton Dana

MAXIME LALANNE

By William Aspenwall Bradley

"THE MEN OF 1830"

By Robert J. Wickenden

Commencing with this February issue (Volume 3, No. 1) THE PRINT-COLLECTOR'S QUARTERLY will be published by THE MUSEUM OF FINE ARTS, BOSTON. Please make cheques payable to THE PRINT-COLLECTOR'S QUARTERLY

THE PRICE OF THE PRINT COLLECTOR'S QUARTERLY IS
ONE DOLLAR A YEAR

MUSEUM OF FINE ARTS BOSTON, MASSACHUSETTS

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 17 Place Vendome

Exhibition of Engravings by

ALBRECHT DÜRER
(1471-1528)

February 16—March 15, 1913

RUDOLPH SECKEL

31 East 12th Street, New York

Telephone 810 Stuyvesant

ART AND PROGRESS

2nd 107811933 M.S.

CONTENTS

TO A PORTRAIT—A SONNET

By Alice Felicita Corey

JOSEPH DE CAMP AND HIS WORK

By William Howe Downes

THE SECRET OF LIFE

By Adeline Adams

AN EXHIBITION OF THE WORK
OF ALBERT BESNARD

By Mary Lord Fairbanks

THE PENNSYLVANIA ACADEMY'S
EXHIBITION

EDITORIALS

NOTES

REVIEWS

BULLETIN

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

The American Federation of Arts

Headquarters

1741 New York Avenue, Washington D. C.

Organized, May, 1909

One Hundred and Seventy-nine Chapters

OFFICERS

President

ROBERT W. DE FOREST

Secretary

LEILA MECHLIN

Treasurer

N. H. CARPENTER

Vice-Presidents

Edwin Howland Blashfield, New York

T. Lindsey Blayney, Danville, Ky.

George W. Cable, Northampton, Mass.

Mitchell Carroll, Washington, D. C.

Robert H. Fletcher, San Francisco, Cal.

Cass Gilbert, New York, N. Y.

Gardiner M. Lane, Boston, Mass.

John Frederiek Lewis, Philadelphia, Pa.

Mrs. E. W. Pattison, St. Louis, Mo.

Henry Read, Denver, Colo.

Mrs. Charles Seheuber, Fort Worth, Tex.

BOARD OF DIRECTORS

John W. Alexander, New York, N. Y.

C. W. Ames, St. Paul, Minn.

David Knickerbocker Boyd, Philadelphia, Pa.

Glenn Brown, Washington, D. C.

N. H. Carpenter, Chicago, Ill.

Elmer E. Garnsey, New York, N. Y.

C. L. Hutchinson, Chicago, Ill.

Francis C. Jones, New York.

H. W. Kent, New York, N. Y.

Bryan Lathrop, Chicago, Ill.

Florence N. Levy, New York, N. Y.

Hon. Franklin MacVeagh, Washington

Theodore Marburg, Baltimore, Md.

Lee McClung, New York, N. Y.

Thomas Nelson Page, Washington, D. C.

Henry Kirke Porter, Washington, D. C.

G. D. Seymour, New Haven, Conn.

Lloyd Warren, New York, N. Y.

¶ The objects of the American Federation of Arts are to unite in closer fellowship all who are striving for the development of art in America, either through production or the cultivation of appreciation; to encourage and foster endeavor; to prevent, as far as possible, duplication of effort, and to furnish a channel through which public opinion, instrumental in securing better legislation, may find expression

¶ To accomplish these objects it sends out exhibitions, circulates illustrated lectures, maintains a bureau of information, holds an annual convention, and publishes ART AND PROGRESS, a monthly illustrated magazine

¶ The American Federation of Arts is supported entirely by annual dues and subscriptions. All receipts from the publication are invested in the magazine or expended directly to promote the increase and diffusion of knowledge and appreciation of art

DUES OF CHAPTERS, per delegate

. . .

\$10.00 a Year

Macbeth Gallery

Paintings by
American Artists

Catalogues of Special Exhibitions Mailed on Request

William Macbeth

450 FIFTH AVE., NEW YORK



FRINK
Picture Lighting

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. T. Reynolds Co.

101 Fulton Street
NEW YORK

and 171 West Randolph St.
CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

N. E. MONTROSS

REPRESENTATIVE PAINTINGS

By

T. W. DEWING
CHILDE HASSAM
W. L. LATHROP

GARI MELCHERS
WILLARD L. METCALF
ROBERT REID

D. W. TRYON
HORATIO WALKER
J. ALDEN WEIR

Also

IMPORTANT EXAMPLES OF EARLY

CHINESE PAINTING

ANCIENT CHINESE POTTERY
AND BRONZES

MONTROSS GALLERY

550 FIFTH AVENUE

Above 45th Street

NEW YORK

George Leland Hunter

LECTURER ON

Tapestries

Author of "Tapestries, Their Origin, History and Renaissance"

Just published by the John Lane Co.

Address care of ART AND PROGRESS
1741 New York Ave. Washington, D. C.

"Thistle Publications"



ADEQUATELY REPRESENT
ELEVEN LEADING AMER-
ICAN GALLERIES AND
THE AMERICAN SCHOOL.

EACH REPRODUCTION IS
APPROVED BY THE ARTIST
WHO CREATED THE ORIG-
INAL OR BY THE DIRECTOR
OF THE MUSEUM THAT
OWNS IT.

Detroit Publishing Co.

DETROIT

NEW YORK

LOS ANGELES

LOUIS KÄTZ

ART GALLERIES, INC.

103 West 74th Street, New York

American Paintings

Rookwood Pottery

Please mention ART AND PROGRESS when writing to Advertisers

Edmund C. Tarbell, whose painting entitled "Reverie" shown in the Pennsylvania Academy's current exhibition is reproduced in this number of ART AND PROGRESS as a frontispiece, has for years held high rank among American artists. He is better known, perhaps, as a painter of interiors than of portraits or life-size figures, but when one knows so well how to paint as does Mr. Tarbell the character of the subject does not greatly influence the result. In his charming interiors this painter has set forth something more than the furnishing of livable rooms; he has interpreted a phase of contemporary life which is characteristic of this country and worthy of perpetuation. He is not a moralist, he is not a storyteller, but his pictures truly reflect life, and in a manner which is genuinely artistic. The works for which he is best known are well composed, and exquisitely rendered—beautiful in tone, atmospheric, sufficiently colorful. His portraits have not always been so successful, but in this figure painting, "Reverie," there is both sentiment and good workmanship. It is a "painters' picture" and yet one which must to all make strong and lasting appeal.



REVERIE

EDMUND C. TARBELL

THE ANNUAL EXHIBITION OF
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

ART AND PROGRESS

VOLUME IV

APRIL 1913

NUMBER 6

TO A PORTRAIT

BY ALICE FELICITA COREY

It seems that all who ever enter here
Must leave behind their weakness, doubt and fear
Outside the door,—so strong, so just and true
This picture that hangs here bespeaking you!
It cannot give your voice that shares so much
The life of all you say, assuring touch
Of that protecting hand, but all that picture may
It tells of you, and at the close of day
Waits my return. How gladly would I bring
Worthier answer to your questioning!

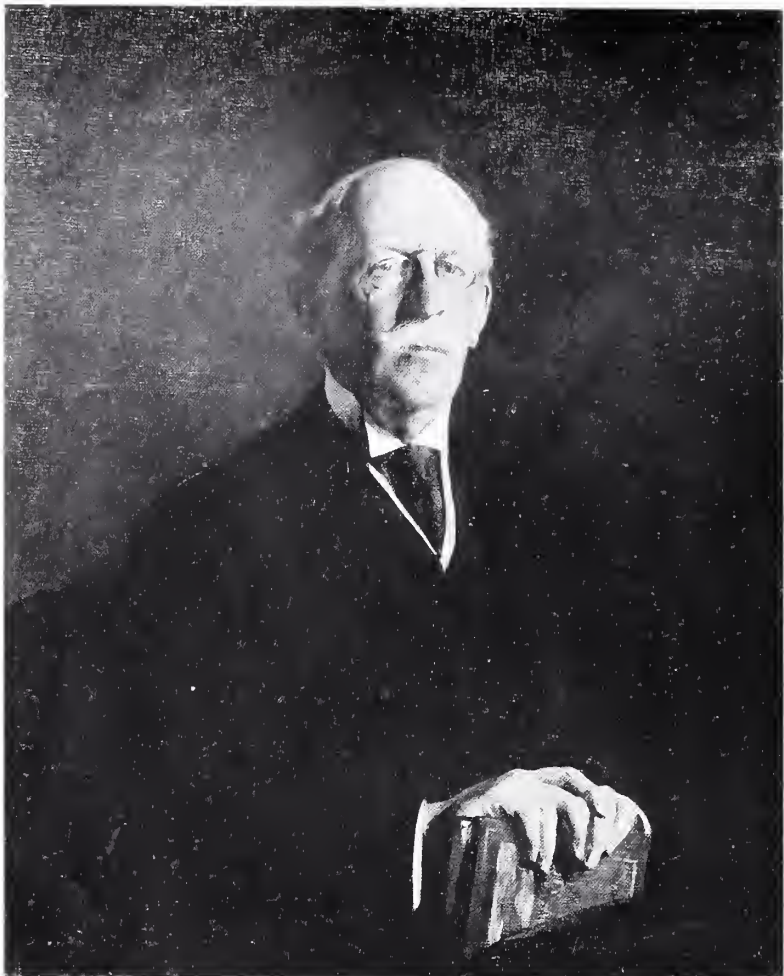
You are a picture of a friend of friends,
Remembered face, that to all wandering lends
Sanctuary, whence despair must flee
But hope finds shelter; so you are to me.

JOSEPH DE CAMP AND HIS WORK

BY WILLIAM HOWE DOWNES

LIKE the majority of capable and serious painters, Joseph DeCamp thinks of himself simply as a craftsman, and holds the conviction that the only way for an artist to demonstrate his superiority is to do his work well. That is the sole professional test, and to exclude all side issues is a wholesome policy. A painter who is always busy at his legitimate work has but little time or inclination to pay much attention to anything else. The art of painting is difficult enough to require a lifetime of single-minded study for its mastery. Mr. De Camp has been all his life concentrating all his faculties on this one aim, and he finds that the great thing to achieve is the art of seeing. He has done what he could to help preserve the sound tradi-

tions of painting, and there are those who believe that more has been accomplished in this direction in Boston than in any other American city. Mr. De Camp has been freely criticised in the past for his policy of experimenting and of trying out new methods in painting, for he has not been above the desire to know how much new methods were worth, and he has felt that the only way to find out was to employ these methods in actual practice. He has tried out many new methods for his own satisfaction, to see what they amounted to, since that is the way to learn and to progress. His deep earnestness and his absorption in his work are characteristic of him. His conversation is stimulating, and when he talks "shop" it is professional discourse



PORTRAIT OF FRANCIS L. AMORY, ESQ.

JOSEPH DE CAMP

AWARDED THE CAROL H. BECK GOLD MEDAL, P. A. F. A. 1912

carried to the superlative degree of intensity and authority. His enthusiasm is boundless, and his talk is pithy and ardent. He has been for many years a teacher of painting, and his pupils in the Massachusetts Normal Art School can testify to the efficacy of his intelligent and sound methods and his great knowledge.

The star picture in the exhibition held at the St. Botolph Club, Boston, in January, 1908, was the large single figure piece by Mr. DeCamp called "The Guitar Player," which now belongs to the permanent collection of the Museum of Fine Arts. This is a very remarkable

example of modern art, and it was by far the best thing that he had done up to that time. A lady in evening dress of tulle, with light purple stripes and spangles, is seated upon a mahogany sofa upholstered in green, playing a guitar, draperies of red and blue beside her. Light coming from the left illumines the rich tints of neck and face, grazing one arm, the end of the guitar, and the crossed knees beneath, and leaving the front of the instrument and the lower spaces in shadow. Opposed to these deep and varied masses of color, the background above presents an empty neutral bloom of gray wall, deepening away



THE FUR JACKET

JOSEPH DE CAMP

from the light, and varied further by a bit of shade cast by the top of a scroll upright in a corner of the sofa. The head is slightly bent forward and turned a little to the left, and the eyes are downcast. The pose is natural and graceful. The drawing of the figure is masterly. It is not merely correct in contours and proportions; it is instinct with life, suppleness and flexibility. Such drawing is rare. There is much of the element of charm and personal distinction in this work. The color scheme is opulent, and it is carried out with striking success. The flesh tones are exquisite in their truth and delicacy. In every detail the

work not only stands the test of the most searching critical analysis, but it invites and rewards the closest scrutiny. The design is original; the expression lifelike, individual and vivid; the movement of the figure extraordinary for its vitality and actuality. The arrangement of the light and shade is all that could be desired. It is interesting to note how the artist has been able to give pictorial interest to the plain gray expanse of wall back of the head. "Definiteness of structure expressed in strong and glowing color," observes the *Bulletin of the Museum of Fine Arts* in an article announcing the purchase of the picture,

"gives the canvas a character apart among contemporary American work. The perspective of the head is delightfully found, the technique of the hair singularly effective and one of the principal attractions of the picture."

Nothing, however, from the hand of Mr. DeCamp has ever quite equalled "The Pink Feather" (formerly called "The Brown Veil"), in charm, distinction and sheer fascination. No doubt some of its universally acknowledged charm is due to the beauty of the model, but to paint a beautiful young woman, or an extremely pretty one, in such a manner as to do full justice to all her elusive characteristics, and at the same time to avoid so triumphantly the saccharine and the sentimental and the insipid, is distinctly an achievement. If we imagine, for instance, how this girl might have been painted by Greuze or Nattier, or even by one of the British masters of the eighteenth century, we are in a position to appreciate the unquestionable superiority of Mr. DeCamp's interpretation of this new and irresistible version of the Eternal Feminine. It is not only set forth with what one is tempted to call flawless perfection of rendering, but its negative merits are enormous. A master of style is often to be known by his omissions. There is nothing in this particular work but what the severest taste would approve, either in conception or execution. All is felicitous, appropriate and refreshing in its sanity.

"The Guitar Player," "The Pink Feather," "The 'Cellist" and "Sally," with six other canvases by Mr. DeCamp, were exhibited in the retrospective exhibition of the Ten Americans, held at the Pennsylvania Academy of the Fine Arts, Philadelphia, in the spring of 1908, and this group was sufficient to place the artist well to the fore among the most accomplished painters of the period in America. "Sally," a vigorous, sturdy, simply rendered portrait of a little girl, the artist's own daughter, was subsequently bought by the Worcester Art Museum—an excellent selection. It is one of those miraculously straightforward and simple pieces of characteriza-

tion, which constantly grow upon the admiration and delight of the observer.

In the winter of 1911 an exhibition of Mr. DeCamp's paintings was held at the St. Botolph Club gallery. Of the collection of seventeen pictures, ten were portraits, including the full-length and life-size likeness of Theodore Roosevelt presented by his classmates to the Harvard Union. There can be no division of opinion about the merits of Mr. DeCamp's portraits. In the first place, his faculty for obtaining an authentic likeness is admirable and may be depended upon. This portrait of Mr. Roosevelt is no exception to the rule. The personality of the man is exhibited with an altogether admirable completeness. It is neither caricatured nor flattered in the least, but is set forth with an almost scientific spirit of detachment and dispassionateness. Mr. DeCamp never idealizes his sitter; his method is to get at the truth through the sound treatment of visible, external fact, and if he does not always give the whole truth, it is at least certain that he tells nothing but the truth. If he does not go beyond the face of the returns, so to say, it is because he does not find it necessary or desirable to do so. The sterling qualities of the portrait of Mr. Roosevelt are the merits of the other portraits of men exhibited on the same occasion. These included one of the artist himself, and those of Frank Duveneck, Francis I. Amory, Rev. Daniel Merriman, D.D., Joseph E. Baker, Albert Baker and Charles P. Curtis. In the category of the portraits were also to be included the heads of "Sally," already referred to, and of "Polly." The latter is a very charming profile view of a little maid with curling hair, and it has a certain quaintness of character that is highly attractive.

The subject pictures in this exhibition of 1911 included the captivating "Pink Feather," "The Blue Cup," "The Fur Jacket," "The Violinist," "The Window," a "Girl with Book" and "La Penserosa." "The Blue Cup" represents a girl holding a fragile teacup up to the warm light which falls on her face. This has been somewhat extensively ex-



THE PINK FEATHER

FROM THE PAINTING BY JOSEPH DE CAMP

(THE CENTURY'S AMERICAN ARTISTS SERIES)

PUBLISHED IN THE CENTURY MAGAZINE AND INCLUDED HEREWITH THROUGH THE KIND
PERMISSION OF THE CENTURY COMPANY



PORTRAIT OF FRANK DUENECK

JOSEPH DE CAMP

hibited, and is justly a general favorite. "The Fur Jacket" is exceedingly handsome, especially in the black tones in the jacket and the hat. The face also is rendered in an interesting manner. In "The Violinist" a young woman is standing and playing the violin in front of a gold screen. The pose and movement of the figure, especially the arms and hands, are happily and gracefully given, and the color scheme is exceptionally fine. "The Window" shows an interior, looking towards the light, with the figure of a

young woman standing and doing a piece of embroidery. It is a delightful arrangement in delicate grays and whites.

Mr. DeCamp's last journey to Europe took him to Spain, and his account of his impressions in the Prado Museum at Madrid would make most interesting reading if I could only give it in his own vivid and picturesque words. Speaking of the marvelous freshness and perfection of condition which distinguishes the pictures there, he said they looked, some of them, as if they were "painted



THREE FRIENDS

JOSEPH DE CAMP

last Tuesday." He ventured upon some interesting, but highly technical, theories to account for the preservation of the Madrid paintings. He was much pleased and edified by Mrs. DeCamp's discovery, after several hours of silent contemplation of the masterpieces in the Prado, to the effect that "The good ones don't need any explaining." What a commen-

tary upon the futility of much of our so-called art criticism!

After listening to Mr. DeCamp's description of a bull-fight, and a particularly lively one it must have been, I thought, "It takes an artist to really see things." I had been flattering myself that I saw a bull-fight, many years ago, but I had seen nothing, nothing, com-

pared to what Mr. DeCamp saw. His description was better, if possible, than Théophile Gautier's, because it contained no exaggerations. But it was equally full of color, action, drama. The scene was present to the mind's eye, with all its alternations of suspense, anxiety, horror, disgust and exaltation. In conclusion, he summed up by saying, "I don't think it's much of a game."

Mr. DeCamp was born in Cincinnati, in 1858. His studies were pursued un-

der Frank Duveneck, at the Cincinnati School of Design, and at the Royal Academy in Munich. Among his honors may be mentioned the gold medal of the Louisiana Purchase Exposition, 1904, the Temple gold medal of the Pennsylvania Academy of the Fine Arts, 1899, and the first prize in a competition for decorations of the City Hall of Philadelphia. He is a member of the Ten Americans, the National Institute of Arts and Letters and the St. Botolph Club.

THE SECRET OF LIFE

SUGGESTED BY A VISIT TO THE INTERNATIONAL EXHIBITION OF MODERN ART

BY ADELINE ADAMS

GAVROCHE is at it again, they say. The Uprooted Pine Tree! Hooray!

It is not known at what moment of the world's history the incomparable Gavroche first appeared with his bag of tricks to astonish the natives. Long before you and I found him scrawling gay obscenities over a *défense d'afficher*, his pointed ears and twinkling tail brushed the morning dews from the grapes of Hellas. He is reported under the fig-trees of Eden, where he is said to have raised Cain. His drawings disturbed paleolithic man. Let us frankly confess that we have all of us played Gavroche in the early stage of our studies.

But when Gavroche grows a beard, times change. He must put away childish things. Not indeed all his candor, all his brisk invention, all his faith in the undiscovered; but surely some of his youthful ignorances and attitudes.

One of the petty ailments of our art to-day comes from an overdose of the Childlike Attitude. A lusty student of three and thirty years tells me that he does not want to grow up. He says that this is the true philosophy of life, and that I will find it in James M. Barrie; he also mumbles to me something about Maeterlinck. Certainly it is not for me here to interpret these delicate spirits,

beyond saying that to me they seem not so much philosophers as poets, who might perhaps be chagrined to see their exquisite visions of life parodied and paraded and thumbed about as workshop receipts for conduct.

Further, much sentimental vapor is abroad as to the beautiful art to be found in children's drawings. Close observation dispels the illusions of closet oratory. Specialists who have studied thousands upon thousands of children's drawings know that beautiful art is not often found in them. Touching and interesting qualities they may indeed possess, qualities that appeal to our instinctive love and tenderness for children rather than to our knowledge of art. Exceptional children provide exceptions. For example, Mr. Maxfield Parrish's little son paints delightfully; taken all round, however, the paintings from the parent hand are really finer. Why not? Rightly may a man bow his heart before the divine candor that often, not always, breathes from a child's version of his vision of life; but we deny the growth of man, and belittle the meaning of life itself, when in a paradoxical straining after naïveté, we substitute childhood's lisp in place of manhood's free yet ordered speech. Assumed naïveté is one more way of lying.



SUMMER

EUGENE ZAK

Often in life, as in art, it is but something that we fall back upon, an instinctive, uncandid, uncouth device to conceal lack of mastery. Perhaps we dimly hoped that people would think we were trailing clouds of glory with us; but we were only confessing, unknown to ourselves, our souls' handicap. The grand manner was beyond us, and we seized on the way of Gavroche. That, too, may have had its effectiveness and charm; but our higher selves, when they were there, whispered that this was second rate.

Much of our modern naïveté, Primitivism, return to the barbarie, is but a new result from the old difficulties, lack of capacity and lack of training. The infantile simplifications seen in children's scrawls are far removed from the splendid, highly trained simplifications of Puvis, Millet, Leonardo, Pisano, Michelangelo, Hokusai. The notebooks of all such masters tell of laborious and loving days of "study, study, study." With a passionate reverence for Nature,

these men analyzed and synthesized over and over again. They knew enough to go down on their knees. They did not assume that a contempt for the elegantly little would confer a dominion over the awfully vast. Gavroche turned Ovalist in the interest of the "Genius of Sculpture" is measurably amusing, but there is nothing whatever that is awfully vast about his artistic handsprings. And in this hour of blind worship of half-gods, why not reflect for ourselves that when compared with the austere syntheses of Millet, the simplifications of Gauguin are peevish, and those of Maurice Denis a little fatuous? We shall still be able to admire these painters for what they are. The childlike attitude as an *idée fixe* shows degeneration in viewpoint. It is as if man, having by ages of effort learned to walk upright, should petulantly conclude that perhaps, after all, he would better achieve his adventure on all fours.

I know of a young painter who wants

to be a Borderlander. He says that to express his dream, he wishes that he might dwell just this side of insanity, and from that point of vantage get his message over. Now his message, or

man feeling; but the Borderland posture is inferior. For our art does not need Borderlanders and paradoxers and grip-losers; it needs men like Saint-Gaudens and Winslow Homer, with strict, well-



LE MADRAS ROUGE

HENRI MATISSE

vision, is thus far scarcely more than a mind-picture of himself, with at least one eye in a fine frenzy rolling. He seems to be experiencing a strange sense of irremediable vastness within himself, something that might change our lives forever could we but know of it. Surely all can sympathize with this simple hu-

man feeling; but the Borderland posture is inferior. These men had no time for postures; they were busy about the secret of life.

To return in seriousness and with a reverent mind to child-study, I have observed a beautiful child of six, a so-called "bad boy," who in a crisis of suffering caused by some obscure nervous malad-

justment, rushed out into the open, shaking his fist against the sky, and shrieking in discordant reiteration, "Damn God, damn God!" In this blasphemous answer to a riddle that tortured him, he sought some compensation for conditions beyond his power to alter or to bear. There is little room here for the Comic Spirit, except to get angels' tears out of the way, so that Science may lend a hand to keep this poor little Gavroche from eternizing his wry attitude.

In the blasphemous defiance hurled against something they recognize as more powerful than themselves, wry souls seek a sinister satisfaction for their maladjustments. This ugly fact will furnish a reason for the carefully perverse placing of four toes where Nature has allotted five, the furious enlargement of one part of the body so that proportion is violently degraded from the harmonious type, the emphasized misplacement of features and limbs, the gross disorganizations of color and of form that the student is impudently solicited to admire in certain works at the International Ex-



WOMAN AND MUSTARD POT

PAUL PICASSO



FAMILY LIFE

ALEXANDER ARCHIPENKO

hibition. Of course, the leering element of farce is not lacking. It would be narrow, indeed, to impute to any individual the entire blame for these "artistic" crimes against Nature. Their cause is to be traced back to all sorts of heart-scalding disgraces inflicted upon man by himself in his long course toward God. Such paintings are found in the consultation-collections of asylums; psychologists have shown them to me with explanations unnecessary here. Surely it is the chief concern of the student to organize competent mental processes of his own, by means of the bracing and joy-giving studies his chosen work offers, rather than to muse on the fate of derelicts. It seems incredible that the violence of the so-called "strong" pictures could really browbeat the spirit of a student who has already learned anything of the true strength of Puvis, Millet, Monet, Corot, and who has comprehended anything of the beautiful fact that strength is proportion, not violence. But the incredible is taking place.

We have long been told that Art is or is not this or that, but we are never satisfied with what we hear. The mind of the artist holds this many-sided jewel so



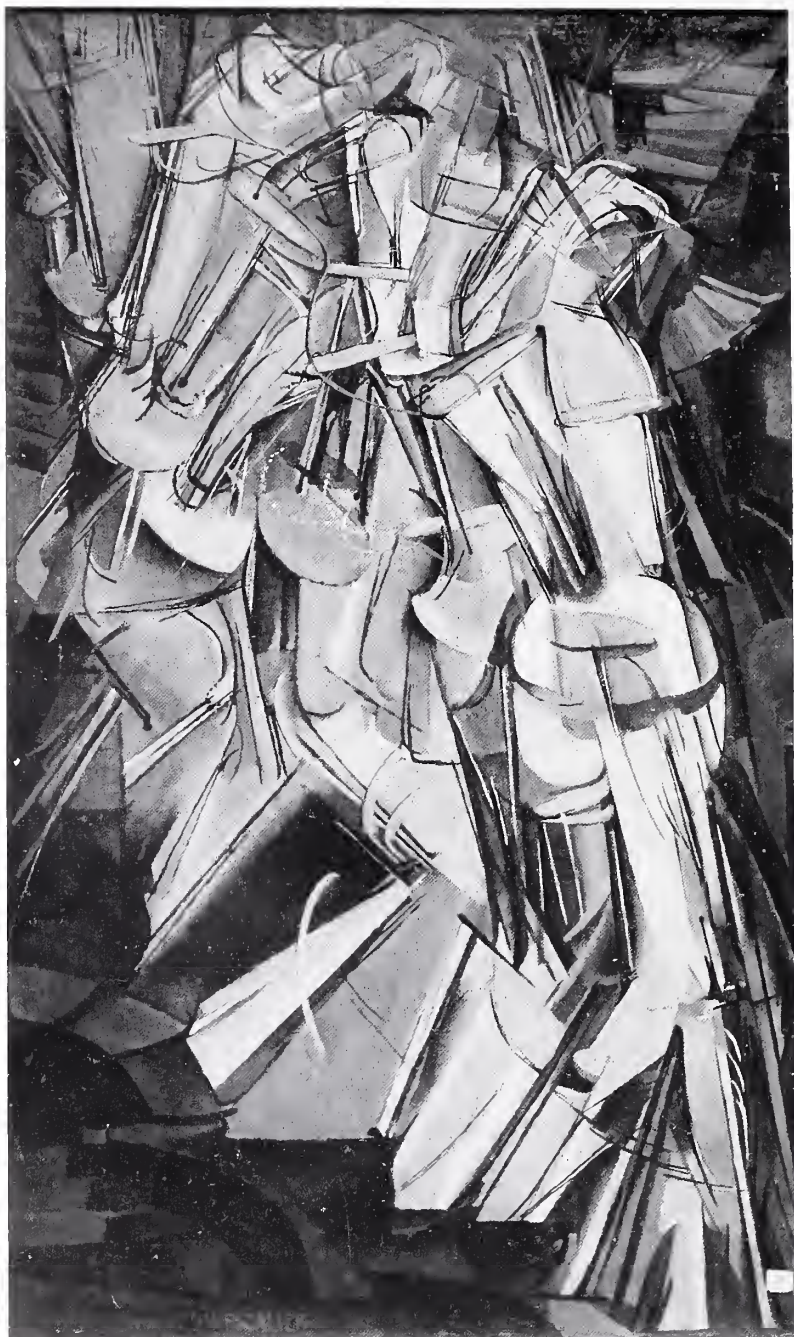
KNEELING WOMAN

WILHELM LEHMBRUCH

dear that he cannot brook the descriptions and definitions other men darken it with. One says Art is not reformatory. Were the recent works of Picasso and Matisse Art, we should need to call it deformatory. But whatever this mysterious transfiguring light of the world is, we may be sure of one thing it is not. It is not, it never can be, an egotistical exposure of deteriorated soul-stuff. The sooner the young American art student recognizes, for himself, and by his own powers, that our art has no place whatever for antique corroding neurasthenias spewed out of European capitals, the better and stronger our future art will be.

It would seem unnecessary to expound the joys of sanity, in art as in all things; but meanwhile, the unwary, the irresolute, and the Borderlanders are being cat's-pawed into a fire that is far from being Promethean, or even Dionysiac. Further, it is but justice to France, our beloved second country, to state that French art is ill represented by freaks.

To pass to foreign work of a quite different order, the delicate nostalgia of Lehmbruch's "Knieende" should scarcely claim the student's attention as something imperatively prescribed for his own nervous system. This seductive figure, with its fragrance of Botticelli



NUDE DESCENDING A STAIR

MARCEL DUCHAMP

floating over Greek modelling and Gothic naïveté, is haunted by too many beauties from other countries to achieve a vital

beauty of its own. Aside from much virtuosity, the individual contribution of the sculptor to his own work is in this case



BALL AT ARLES

VINCENT VAN GOGH

the element of perversity shown by the disbrained head and highly exaggerated lengths. Something in us, not our highest, responds to this perversity; we can surrender ourselves to full enjoyment only when we part with something of our intellectual honesty. Let us face the fact that this work is delicately decadent, while Archipenko's three-toed family group is violently so. And since the former has "movement," and the latter "volume," let us note these things also, and examine the reasons, if any, why they should thunderstrike us at all.

As to the new school of emotion-painters who forswear representation, but label their pictures, we have not yet heard a coherent or logical statement of their position. The burden of proof rests heavily upon these performers. That curious splinter-salad—the descending nude—made an unusually direct appeal to me, for the reason that

it came upon me when I did not know it was there—in fact, when I was seeking something else; and, therefore, I would like to state what that appeal was. With my paleolithic bias toward representation fortified by an acquired taste for decoration, I found myself looking at I knew not what. My "emotional response" was rapid, for me. My mind asked, *method-madness? lost architect?* No! A drift of veneers piled up in the shop of a maker of musical instruments. That idea swiftly brought me the memory of a beautiful old man I once knew, a violin-maker, now dead; and with his image, as always, came crowding only sacred, beautiful, calming thoughts of elemental things, such as simplicity, home, pastoral country. It made me wish to find a human being in the canvas. Looking closer, I saw the inscription, "*Nu descendant un escalier.*" Rapid emotions of amusement-anger

were followed by associations of *Gavroche*, *épater*, *bourgeois*, *concierge*; then came a lovely idyllic memory of the little three-year-old son of a well-known painter, a child who, embarked on a chocolate adventure, really did descend a staircase *nu*, except for a two-sou piece and a small straw hat. Thus far, it seemed to me a not disagreeable picture, when suddenly I observed that I had been painting it myself; the artist had pushed the button of the uprooted pine tree, and the spectator had done the rest. What was there to do but to laugh at myself, entrapped sentimentalist assuming another person's burden of proof?

Standing between praisers of things past and paradoxers about things to come, the student will need to do some self-respecting thinking of his own. So much the better. Deep in the consciousness of the normal creative spirit—Gavroche or George Meredith—is the desire not merely to build its own house or sing its own song and then have done, but also to incorporate its work into the onward movement of man. "The one secret of life," writes Meredith in a let-

ter to a friend, "is to pave the way for the firmer footing of those who succeed us." That all marked departures will gain more sympathy from youth than from experience is not one of life's fine ironies; it is really one of life's large adjustments. The student will not narrow his sympathies, or, in other words, become a prig, simply because he takes pains to observe for himself that in art-expression, man's recourse to the child-like attitude, to the Borderland, to sinister satisfactions, or to brutish violence is, generally speaking, retrogression. Downward and backward movements of men's minds indirectly serve progress, because, when they become prominent, the normal upward instinct arms itself. Man is stimulated to seek the cause for his brother's disarray, and to strengthen his own position in the line of march. The simple fact is, our arts are like our natures, and a man's work shows his mind. The spirit of progress is "the one secret of life." That secret will not be found in the wriggles of Matisse's "Madras Rouge," or in the vapors of Picasso's "Pot de Moutarde."

AN EXHIBITION OF THE WORK OF ALBERT BESNARD

BY MARY LORD FAIRBANKS

AT the Museum of Fine Arts in Boston a loan exhibition of paintings, drawings and etchings by the French artist, Albert Besnard, was held recently. This collection was brought to Boston by the efforts of M. Guiffrey, who obtained the pictures from the French government and the city of Paris, from M. Besnard himself and private owners abroad, and a few portraits from Americans.

M. Besnard has painted in varied character, but without doubt the two most important lines he has followed are portrait painting and mural decoration.

The portrait of his family stands first

in interest, the center around which the collection must be seen. With his masterly touch M. Besnard has so tenderly painted the children with their mother, that any chance observer of the picture is roused by the same deep pleasure that the artist unmistakably felt. The children are expressed with a warmth of charm delightful anywhere, and here enforced by a strength and grace of composition which make it irresistible.

Among the other portraits is the extremely interesting study of the Princess Mathilde. Looking at this picture one is surprised to find how successfully the



THE ARTIST'S FAMILY

LENT BY M. ALBERT BESNARD

ALBERT BESNARD

effect of color brings out the nobility of the character painted. The portrait of Senator Clark, shown in the French exhibition last winter, is a splendid picture of an evidently forceful man, and is painted with great distinction. On the same wall is the portrait of a child, lent by Madame Lisle, which reminds one of Rembrandt. There are also striking portraits of Dr. Coppier, Mr. Sauer and Miss Stevens.

The collection is very fortunate in including the large studies in black and white for the mural decorations in the École de Pharmacie in Paris. These are drawn with great care and give a most impressive glimpse of the artist's conception. Although they are the earliest large mural paintings that he undertook, the motive is simple, straightforward and strong, peculiarly interesting as the achievement of a really great portrait



MME. LEROLLE AND DAUGHTER, 1879

ALBERT BERNARD

PAINT BY M. HENRI LEROLLE

painter who has turned his talent along a different line and set himself a new task. He is admirably justified by these decorations and by others—those for the Mairies of Paris, the Petit Palais, and the hospital at Berck. A number of color sketches for the Mairie competition and for the Petit Palais are noticeable for their beautiful composition and the deli-

cacy and softness of the tones of color. The subjects which he executed for the Mairie of the first arrondissement are "Morning," "Noon" and "Night"; those for the other Mairie, never carried out, illustrate scenes of the celebration of the fourteenth of July in Paris; this last subject lends itself excellently to the rich and vivid rendering which M. Besnard



THE STEPS AT BENARES

LENT BY M. ALBERT BESNARD

ALBERT BESNARD

is so well able to give. The studies for Berck are again in black and white on immense canvases, the size of the finished paintings. These with infinite sincerity and beauty of thought present sorrowing and suffering humanity filled with the vision of the Christ. Simple as these drawings are and without the color which gives them their full value, still they

arrest and hold the attention as few paintings can. Through all M. Besnard's decorations there runs a dream-like quality of imaginative suggestion, carrying the thought far beyond what is actually set down on the canvas.

Of his more recent work the exhibition includes some brilliant pictures of India. Two large frames of his small sketches,

notes in pen and ink, pencil and water color are decidedly worth notice. The large paintings of the East do not have such an increase of interest as of size, and for that reason, perhaps, seem a little bulky. In these pictures a sensitiveness to the atmosphere of the eastern countries is well expressed, by light, color and form, in numberless subtle ways which tell immensely in the whole effect. They have little modeling, trusting to the display of light and a certain richness of design for their character.

Some fifty etchings, of which many are drawings of women, the rest of various subjects, show a delightful spontaneity—impressions of a moment, drawn with the exquisite grace of a master. They remind one that many of the great artists, as Corot and Rembrandt, have turned with pleasure to etching as a medium of expression.

Gabriel Mourey in his book on Besnard says in connection with his painting, "I speak particularly of his thought

and emotion for, in the eyes of one who knows how to see and understand, the whole combination of color, the harmony of lines, correspond to and represent a thought, an emotion, of the artist, capable of being understood and experienced again in the mind of another."

This is the first exhibition of the work of M. Besnard that has ever been held outside of France. As a result he is little known in America as compared with his wide fame abroad, where he is enthusiastically received as the greatest living mural painter in France. His is a lasting fame, to grow with time, not to stop with his age as is the fate of lesser painters. Does not every one seek to be familiar with the really great achievements of the time in which he lives, those that will be representative in the future? It is for this reason that this exhibition is of such great importance and value to all who see it. It is to be shown later in Buffalo, Chicago and perhaps other cities.

THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION

THE one hundred and eighth annual exhibition of the Pennsylvania Academy of the Fine Arts opened on February 8th and will close on the 30th of March. It comprises 480 paintings and 193 works in sculpture, representing four hundred and ten artists. The average of merit is high, but it must be confessed that there are no very important works—that is, none which may be regarded as epoch marking.

The prize awards were as follows: The Walter Lippincott prize to Emil Carlsen for a beautiful coast scene entitled "Summer Clouds"—a picture of a summer sky seen above a sandy beach

and the open sea; the Mary Smith prize was awarded to Alice Kent Stoddard for a painting of a little girl seated on the floor cutting out paper dolls; the Jennie Sesnan gold medal went to George Bellows for his virile painting "Men of the Docks," and the Carol H. Beck gold medal was awarded J. Alden Weir for a characteristically accomplished figure painting entitled "The Black Hat." To Charles Grafly was awarded the George D. Widener memorial medal founded by the Pennsylvania Academy in 1912.

In this exhibition, as in the exhibition held earlier in the winter in the Corcoran Gallery at Washington, the stronger





SUMMER CLOUDS

AWARDED THE WALTER LIPPINCOTT PRIZE

EMIL CARLSEN

showing was made by the younger men and women rather than by those whose reputations had long been established. This may be reckoned as a sign of health provided it does not, on the one hand, signify over-ripeness or retrogression.

There are some notable portraits—that, for example, of Frank Duveneck by Joseph DeCamp, or Cecilia Beaux's portrait of Clement B. Newbold, Esq., or Robert Vonnoh's of Dr. W. W. Keen, or, indeed, Benjamin D. Kopman's portrait of a young man.

Three of Elizabeth Sparhawk-Jones's clever canvases are shown, one of which, "Shop Girls," is lent by the Art Institute of Chicago. Among the landscape painters are many of note—too many, in fact, to permit individual mention, but taken all in all there is less pure landscape shown to-day than formerly.

The sculpture is as usual a specially interesting feature of this exhibition. Charles Grafly's bust of the late Thomas P. Anshutz upholds this sculptor's enviable reputation, and Albin Polasek's bust of the late F. D. Millet has also extraordinary merit. The latter has been purchased by the Pennsylvania Academy. Of great impressiveness and unmeasured significance is a half figure by Grace H. Turnbull, of Baltimore, entitled and distinctly typifying "The Mother." Anna V. Hyatt's "Elephants Fighting" has much power, and Edith Woodman Burrough's girlish figure "At the Threshold" possesses both chastity and charm. Experiments in coloring with flesh-like tints on plaster casts or marble have been tried by several of the sculptors exhibiting, but not with altogether felicitous result.

THREE SISTERS



FRANK ASHFORD



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams	Francis C. Jones
John W. Alexander	Percy MacKaye
T. Lindsey Blayney	Lee McClung
Henry Turner Bailey	F. L. Olmsted, Jr.
Ralph Adams Cram	C. Howard Walker

PUBLICATION COMMITTEE

Francis W. Crowninshield	David Lloyd
James Barnes	D. C. Phillips, Jr.
A. E. Gallatin	

BUSINESS MANAGER

R. M. Hooker, 168 Duane Street, New York

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV APRIL 1913 No. 6

LAWLESS ART

Attention has been focused during the past few weeks on what has been described as a progressive movement in art by an International Exhibition set forth in the 69th Regiment Armory, New York, under the auspices of the Association of American Painters and Sculptors, of which Mr. Arthur B. Davies is president. This exhibition contained over one thousand exhibits—paintings and works in sculpture—by artists of France, Germany, Holland, England and America, the majority of whom were, or were supposed to be in sympathy with the creed of the Post Impressionists. It was this which gave the exhibition note. Indeed, it is safe to

say that had the works of these extremists been excluded, this exhibition would have attracted no more notice than the hundred and one other exhibitions that are successively held in New York. A comely woman modestly gowned can pass through any crowded thoroughfare without attracting attention, but let her bedeck herself gayly and improperly and every head will be turned in her direction; the man who works diligently to fulfill his mission in life may never become known to the public, whereas the name of him who throws a bomb or commits an assassination will be in every one's mouth; the quiet worshipper in a House of Prayer comes and goes unremarked, but the mad man who desecrates by violence the House of God will be noted by all who may witness his blasphemy. The notoriety may in each instance be gained at some cost—the cost of the respect of law-abiding, self-respecting citizens. But what of that? Has not each so-called offender asserted his or her liberty, awakened the slothful, created sensation, done away with the monotony of commonplace life? The ugliness of the crime does not offend the evildoer, who rejoices in his courage and derides the cowardice of those who will not follow. In a well organized civilization such overt individualism is held in check by law—the profligate is debarred from society, the bomb thrower is imprisoned, the defamer and lunatic is confined, not for the good of the individual, but for the protection of the many who might be harmed. Why, then, may we ask ourselves do we so blithely tolerate these same crimes in art? If the "Post Impressionists," or the "Modernists" or "Expressionists," whatever they may choose to call themselves, did not ask us to take their works seriously it would be different—were they jesters we might laugh at their jests, but they come in the guise of reformers, and as such we find them vulgar, lawless and profane. As Mrs. Adams points out in an article published elsewhere in this number of ART AND PROGRESS their sin is not merely against art, but against

nature. One may hypnotize oneself into seeing beauty in deformity, but we all know that it really is not there, as the best definition we can find for beauty is perfection. The exponents of this movement call themselves progressives, but when we ask of them the way, they point over their shoulders. It is their belief that one can gain simplicity by returning to savagery.

Like all excesses this movement will undoubtedly run its course and dig its own grave. Some good may come of it, but the chances are that the evil will outweigh the good. Because critics have erred in the past in matters of judgment they have become timid of expression and over-indulgent, and insurgency is, as always, hot spurred. Let us, therefore, not follow blindly, but pause and think.

NOTES

A. F. A. The Fourth Annual
CONVENTION Convention of the Amer-
ican Federation of Arts
will be held in Washington, D. C., on
Thursday and Friday, the 15th and 16th
of May. There will be two special ses-
sions, one on the afternoon of the 15th
devoted to Small Museums, and the
other on the morning of the 16th de-
voted to the subject of Industrial Art.
There will be three principal speakers
at each session who will present papers
of about twenty minutes in length.
Abundant time will be given for open
discussion. Both papers and discussion
will be along constructive lines dealing
with facts rather than generalities with
the object of definite accomplishment.

The morning session of the 15th and
the afternoon session of the 16th will be
given over to the work of the Federation
and affiliated organizations. The annual
election will take place on the latter day
and among the important matters which
will be brought up for consideration will
be the revision of the constitution.

In order to bring the delegates in
closer touch with one another as well as
with the Federation's work, it is planned
to have round-table luncheons each day.

Entertainment in the way of afternoon
or evening receptions will be provided
and every effort will be made to secure
for each affiliated organization practical
benefit through representation.

Washington in May offers special at-
tractions to visitors and the date of the
convention has been fixed with the
thought of the pleasure and convenience
of those who will attend.

The sessions will all be open to those
who may be interested and delegates
from organizations not yet affiliated with
the Federation will be made welcome.

ITEMS OF INTEREST FROM BOSTON

There have been hung
recently in the Western
Art Corridor of the
Museum of Fine Arts,
Boston, rugs and pieces of rugs lent from
the collection of Dr. George A. Kennedy
and Mrs. Mary Price Kennedy. Dr. and
Mrs. Kennedy's collection has been made
during several years spent by them in
Europe, and this is the first time that
any of it has been seen in America.
Furthermore, the rugs are, with one ex-
ception, quite different from any pre-
viously exhibited in Boston. The one ex-
ception is a large fragment of a so-called
Ispahan or Herat carpet, which class is
already represented by five pieces be-
longing to the Ross collection and two
large complete rugs, one lent by Mr.
Lockwood de Forest and one from the
estate of Mr. T. Jefferson Coolidge, Jr.

Six pieces of Gothic sculpture have
lately been added to the Museum's col-
lection through the generosity of a Vis-
iting Committee.

Mr. Huger Elliott, Superintendent of
Educational Work at the Art Museum, is
giving a series of ten illustrated talks on
"Everyday Art." Among the subjects
treated are Public Buildings, Stained
Glass, House Furnishings, Silver and
China.

A special exhibition of European pot-
tery and porcelain drawn from the re-
serve collection of the Museum, aug-
mented by loans, was opened in the
Forecourt Room on February 3d and
will continue until the end of March.

MINNESOTA
STATE
ART SOCIETY

On March 1st the Minnesota State Art Society opened its annual exhibition in St. Paul.

This comprises examples of the best fine and industrial art work produced in Minnesota as well as works of unusual merit by artists in New York, Chicago and other cities. The work was judged by a jury of eminent artists and craftsmen from Chicago, who awarded medals and diplomas as well as cash prizes amounting to \$1200.00.

From St. Paul the exhibition will go to Minneapolis, where it will be shown in the Public Library from March 21st to 31st, then to Owatonna, an art-loving city of southern Minnesota, where it will be shown from April 12th to 21st.

A special feature of this exhibition is a section devoted to the handicrafts and industrial arts. The object of this is not only to encourage a revival of the handicrafts among dwellers in the rural districts and to awaken interest on the part of Minnesota's foreign population, but in the belief that the development of such arts as are applicable to manufacture by machines have definite relation to the development of the State's resources.

Another specially interesting feature of this exhibition is the plans for a model farm house entered in competition by Minnesota architects.

THE CHICAGO
SOCIETY
OF ETCHERS

The Third Annual Bulletin of the Chicago Society of Etchers makes

record of rapid growth and effective activity. This Society numbers now 73 active, 173 associate and 14 honorary members, only a small proportion of whom are residents of Chicago.

Beginning with the annual exhibition in the Art Institute of Chicago during March, 1912, where 242 etchings were shown and 94 sold, the Society has exhibited in St. Louis, Rochester, Cincinnati, Milwaukee, Toledo, Pittsburgh, Dubuque, Madison, Worcester and Providence. Under the auspices of the General Federation of Women's Clubs two exhibitions are traveling throughout Illinois and the West. During the year the

Society exhibited 680 etchings of which 209 were sold. It is represented in the Print Department of the New York Public Library by 60 etchings contributed by 29 members, and in the Print Department of the Library of Congress at Washington by 32 etchings representing 26 members, acquired through purchase.

The publication for the year 1912 is a beautifully made book on "The Etching of Cities," written by Thomas Wood Stevens, illustrated by reproductions of 12 famous etchings and one original proof of a plate by Ernest D. Roth of New York. The edition is limited to 350 copies.

The publication for 1913 will be etchings from plates specially etched for this purpose by members who will submit to a competitive vote and the decision of a competent jury. After a sufficient number of copies have been printed for the associate members, the plates will be destroyed and no copies will be for sale.

The Society has decided to set aside 10 per cent of the income from the dues of associate members to provide a fund whereby it may, through a competent committee of the associate members, purchase from the annual exhibitions in Chicago etchings to present to the Art Institute for its permanent collection.

Thomas Wood Stevens is the President, Ralph M. Pearson the Vice-President and Bertha E. Jaques the Secretary. The Society is a chapter of the American Federation of Arts.

ARTS AND CRAFTS
MEDALS OF
MERIT

The Boston Society of Arts and Crafts held its Sixteenth Annual Meeting on the evening of

February 19th in the hall of the Boston Architectural Club. This meeting was preceded by a supper attended by 125 members and guests and was specially notable on account of the award for the first time of the Society's bronze medals of merit. The recipients of these medals were I. Kirehmayer, woodcarver, of Cambridge; Arthur J. Stone, silversmith, of Gardner, Mass., and Henry C. Mereer, potter, of Doylestown, Pa. At the same time 29 of the craftsmen members were



ROSTRON MEDAL

JOHN FLANAGAN

advanced to the grade of master in recognition of the excellence of their work, and the following councillors were elected to serve for three years: Ralph Adams Cram, Louis C. Newhall, Mrs. F. A. Shaw, Arthur J. Stone, and H. Langford Warren.

The President of the Society is Professor H. Langford Warren of Harvard University. The Secretary and Treasurer is Mr. H. P. Macomber.

SCHOOL ART LEAGUE, NEW YORK

The spring calendar of the School Art League of New York is indicative of the breadth of its activities. Seven lectures are to be given for members, besides a series of talks for high school students and elementary teachers and pupils. Gallery visits are to be held in connection with several prominent exhibitions. Eight scholarships will be awarded to graduates of the city high schools. Over four hundred medals will also be given during the present year for fine craftsmanship in the city work shops and a number of schools will receive pictures and casts for school room decoration.

The success attending the League's lectures for teachers and pupils at the Metropolitan Museum has led the Trustees of the Brooklyn Institute of

Arts and Sciences to consider favorably similar co-operative relations with the schools.

The League's membership has doubled during the past year. The Bulletin of the League calls attention to the fact that there are many flourishing societies carrying on similar work in other cities. The Chicago Public School Art Society is particularly active in decorating the schools. During the last two years it has hung two hundred and forty-two works in twenty-one schools. It also circulates, in co-operation with the Chicago Society of Artists, a traveling loan collection of original paintings. Buffalo has a School Art Association which aids in establishing closer relations between the schools and the art museum, and there are organizations with similar aims in Columbus, Ohio; Evanston, Ill.; Houston, Tex.; Washington, D. C., and Worcester, Mass.

THE ROSTRON MEDAL

A reproduction is given above of the medal awarded by the United States to Captain Rostrom of the Cunard Line for gallantry displayed in rescuing the survivors of the Titanic disaster. This medal, presented with appropriate ceremonies, on March 1st, to Captain Rostrom by President Taft at the United States Capitol, was

designed by John Flanagan of New York.

The face of the medal contains a portrait of Captain Rostron in uniform and bears an appropriate inscription. The reverse contains a group of two figures in a boat who are throwing a rope to a man and woman floating in the water on a spar, and also the date of the rescue.

Captain Rostron gave the sculptor sittings for the portrait, and the medal when completed was approved by the Fine Arts Commission at Washington.

THE
FEDERATION'S
EXHIBITIONS

The American Federation of Arts has had in circulation this season 20 exhibitions. These

are of varied character and as they have moved from place to place have done much toward awakening interest and establishing standards.

An exhibition of oil paintings, which was sent first to Lincoln, Nebraska, and then to Colorado Springs, was visited in the ten days it was on view in the latter city by over 12,000 persons. It was shown in the Chamber of Commerce rooms.

A smaller exhibition of oil paintings sent to Athens, Georgia, was enthusiastically received by those under whose auspices it was shown and the many townspeople who visited it. Among those who viewed this exhibition were sixty normal school students, the senior class of the University of Athens, factory operatives and business men.

In reference to an exhibition of Water Colors shown under the auspices of the Department of Fine Arts of the Industrial Institute and College of Columbus, Mississippi, the following extract from a letter from the head of the Department is of interest: "The College is very greatly indebted to the Federation for permitting the collection to come here, and extends the very heartiest thanks for the pleasure it has given to all, not only to the large body of students and faculty, but to many of the citizens of Columbus, who have shown their interest and appreciation by making frequent visits to the exhibition rooms. The paintings were a revelation to the students. Their lives

have been enriched and their horizon broadened by this glimpse into the world of art, and of what it can mean to life. To each one of the artists represented here I should like to say how well worth while their messages have been to the seven hundred girls in the College. The co-operation of the departments of English, by requiring descriptions and interpretations of the pictures, aided greatly to awaken a keener interest and appreciation of the exhibition. We hope to be able to have such exhibits every year and trust that the future will bring to us a collection of some choice paintings."

NOTES FROM
DETROIT

The sketch for the General A. S. Williams equestrian statue for Detroit, by Henry Merwin Shrady, has been accepted unanimously by the State Commission. It represents General Williams studying a military map after a hard day's service.

The General Russell A. Alger Memorial for Detroit will be executed by Daniel C. French, sculptor, and Henry Bacon, architect. The commission for the work was given to them directly (without competition) by the Art Commission, consisting of Charles L. Freer, Charles Moore and John M. Donaldson.

A SCANDINAVIAN-AMERICAN
EXHIBITION

The Worcester Art Museum announces an exhibition of work by Scandinavian painters and American painters of Scandinavian descent to be held in its galleries from April 6th to April 27th. As citizens of Scandinavian descent form a larger population of the city of Worcester than they do of any other city in the United States, the Trustees of the Art Museum deem it advisable to hold this exhibition, believing that it will stimulate interest. A feature of the exhibition will be ten important works by Fritz Thaulow to be lent by Mrs. Roland C. Lincoln, of Forest Hills. Some important paintings by Zorn have likewise been promised.

BOOK REVIEWS

A HISTORY OF THE METROPOLITAN MUSEUM OF ART, BY WINIFRED E. HOWE, Published by the Museum. Price \$2.50.

In the Foreword to this engaging history, Mr. Robert W. de Forest states that the idea of the publication originated with Mr. Henry W. Kent who, since 1905, has been assistant secretary of the Museum, and that it is under his direction and with his collaboration the volume has been prepared by Miss Howe. Mr. de Forest also says that the attempt to collect and present in readable form all the data relating to the Metropolitan Museum has been made largely with the hope that it would encourage the establishment of similar institutions in other cities. Such, indeed, should be the result, for the history of this Museum is full of inspiration and wise suggestion. A valuable portion of the record is an introductory chapter on the early institutions of art in New York, some of which perished long before the Metropolitan Museum was thought of, and must be recorded as failures, but which through mere existence prepared the ground for future successful effort. This history is not a mere compilation of dry facts, but a delightful story of adventure in the art world, beginning with a record of the first museum established by the Tammany Society in 1791—a museum of curiosities—and closing with an account of the present activities of the great Museum now known all over the world with its vast endowment, its large membership and its wealth of real treasure—the Metropolitan Museum of Art of New York.

THEORY AND PRACTICE OF TEACHING ART, BY ARTHUR WESLEY DOW, Professor of Fine Arts in Teachers College, Columbia University. Teachers College, Columbia University, New York, Publishers. Price \$1.50.

This admirably practical little book will be found of great value, not only by teachers, but by all who desire to develop an "art appreciation." Few of

us expect to design or decorate houses, but we would be glad to know whether the architecture of our homes be good or bad, whether the interior decorations are in harmony with their surroundings. Mr. Dow tells us how best to develop this power of discrimination and appreciation, how best to teach our children "truly to see." The clearer the vision, the greater advance we shall make as a nation toward a high and noble art.

Many delightful illustrations add absorbing interest to this practical demonstration of the teaching of art, not along the old academic lines, but in accordance with a natural development in design, that has been followed by every nation from the beginning of art-history "as a means of expression, not as an end in itself."

THE TAPESTRY BOOK, BY HELEN CHURCHILL CANDEE, Author of *Decorative Styles and Periods*, with four plates in color and ninety-nine illustrations in black and white. Frederick A. Stokes Company, New York, Publishers. Price \$3.50.

The great revival of interest in tapestry and tapestry workers makes this charming book of special value.

Mrs. Candee is one of those delightfully happy writers who says just enough to awaken a keen interest and a desire to learn more of her subject. Her descriptions of old tapestries, of looms and the delights of weaving, make one long to become a "tapissier" or at least to see and examine all the historic examples of which she speaks. Beginning with Egypt, China, India and Persia she follows these fascinating woven pictures of contemporary life and thought down through their Gothic perfection, Flemish decadence, English supremacy and Gobelin establishment, even to the praiseworthy efforts of a few Americans who are now striving to supply the large demand for handwoven tapestries by reproducing the marvelous colors and designs of the Old World hangings. This book, with its attractive binding and beautiful illustrations, must prove of deep interest to wealthy connoisseurs and collectors as well as to all art lovers.

BULLETIN

EXHIBITIONS

PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Eighth Annual Exhibition of Paintings and Sculpture.....Feb. 8th—Mar. 30th, 1913

NATIONAL ACADEMY OF DESIGN. Eighty-eighth Annual Exhibition. Fine Arts Building..... Mar. 4th—April 20th, 1913

CARNEGIE INSTITUTE, PITTSBURGH. Seventeenth Annual International Exhibition of Oil Paintings....Apr. 24th—June 30th, 1913

SOCIETY OF WESTERN ARTISTS. Seventeenth Annual Exhibition. Paintings, Sculpture, Mural Decoration, Etching.....Dec. 11th—May 31st, 1913
Cincinnati, Ohio....March 8th-30th
Louisville, Ky.....April 9th-27th
St. Louis, Mo.....May 6th-31st

JUST PUBLISHED

A History of The Metropolitan Museum of Art

With an introductory chapter on the early
Institutions of Art in New York

By Winifred E. Howe

Three hundred and sixty-one pages
Sixty-four illustrations

For sale at the Museum
Price \$2.50

Landscape Architecture

is a quarterly magazine confined to subjects pertaining to the development of land for use and beauty, whether in city, suburb, or country.

Subscription \$2 a Year. 50 Cts. a Copy

The Transactions of the American Society of Landscape Architects

1899-1908, has just been published. It is bound in cloth and contains 127 pages 11x8 inches, illustrated. The articles deal with parks, gardens, city planning, planting, etc.

Price \$2

Special Offer

Cut out this advertisement and send it to us together with \$3.50 and we will send you a copy of the "Transactions" and a year's subscription to "Landscape Architecture" beginning with Volume III, No. 1 (October, 1912).

Address

Landscape Architecture
15 East 40th St. New York City

The Washington Directory

ESTABLISHED OVER 40 YEARS

THE VEERHOFF GALLERIES

1320 F STREET

MEZZOTINTS
FRAMING

The Fine Arts

REGILDING
RESTORING

Venable's Galleries

1225 G STREET N. W.

A Suggestion for Wedding Gifts

Mezzotints
AND
Water Colors

A LARGE COLLECTION TO SELECT FROM

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS

Framing and Restoring Oil Paintings

MOORE BROS.
PHONE MAIN 1184 FORMERLY WITH V. G. FISCHER

HANDICRAFT STUDIO SHOP

1622 H ST., WASHINGTON, D. C.

HANDWROUGHT JEWELRY, INDIVIDUAL DESIGNS
POTTERY, BASKETRY AND METAL WORK

LEIZE R. GODWIN

ELIZABETH C. DAY

25 Cts
The Copy

THE SCHOOL ARTS MAGAZINE

\$2.00
The Year

HENRY TURNER BAILEY, Editor

is full of helpful ideas and practical suggestions. Each number is rich in beautiful illustrations and keenly interesting articles. During 1912 and 1913 an important series will appear on

"American Masterpieces"

of Painting and Sculpture, by the Editor, Henry Turner Bailey. We want you to know THE SCHOOL ARTS MAGAZINE, and therefore make a

SPECIAL TRIAL OFFER

One-third Regular Price

to new subscribers only. A special three months' trial subscription—three regular 25-cent issues—for the price of a single copy. U. S. stamps or a carefully wrapped silver quarter may be sent AT OUR RISK.

Send 25 cents today, stating the month you wish to begin

Address

SCHOOL ARTS PUBLISHING CO.

DEPT. A

BOSTON, MASS.

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 17 Place Vendome

JUST PUBLISHED

AMERICAN ART ANNUAL

VOLUME X

FLORENCE N. LEVY, Editor

AN ILLUSTRATED RECORD OF THE YEAR IN ART
PRICES OF 2,265 PAINTINGS SOLD IN 1911-1912
REPORTS OF 739 MUSEUMS, SOCIETIES and SCHOOLS
ARTICLE BY ROBERT W. DE FOREST, ON THE IM-
PORTANCE OF ART MUSEUMS IN OUR SMALLER
CITIES AND WHO'S WHO IN ART, AN
ELABORATE BIOGRAPHICAL DIRECTORY of
3,769 PAINTERS, SCULPTORS AND ILLUSTRATORS

Specimen Pages Sent on Request

CLOTH, 8VO

88 ILLUSTRATIONS

PRICE \$5.00 NET

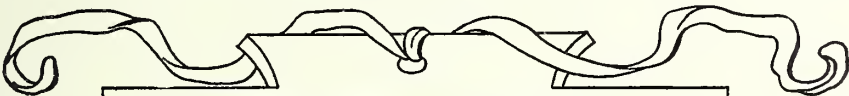
PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS

FINE ARTS BUILDING—215 WEST 57th STREET—NEW YORK

Index
1913

ART AND PROGRESS



CONTENTS

AN EXHIBITION OF CONTEMPORARY AMERICAN ETCHINGS

By Thomas Wood Stevens

MODERN PICTURES IN VENICE

By Duncan C. Phillips, Jr.

OLD AND MODERN HANDICRAFTS

By Elisabeth Spalding

THE NATIONAL ACADEMY OF DESIGN EXHIBITION

By Elisabeth L. Cary

EDITORIALS

NOTES

REVIEWS

BULLETIN

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

The American Federation of Arts

Headquarters

1741 New York Avenue, Washington D. C.

Organized, May, 1909

One Hundred and Seventy-nine Chapters

OFFICERS

President

ROBERT W. DE FOREST

Secretary

LEILA MECHLIN

Treasurer

N. H. CARPENTER

Vice-Presidents

Edwin Howland Blashfield, New York

T. Lindsey Blayney, Danville, Ky.

George W. Cable, Northampton, Mass.

Mitchell Carroll, Washington, D. C.

Robert H. Fletcher, San Francisco, Cal.

Cass Gilbert, New York, N. Y.

Gardiner M. Lane, Boston, Mass.

John Frederick Lewis, Philadelphia, Pa.

Mrs. E. W. Pattison, St. Louis, Mo.

Henry Read, Denver, Colo.

Mrs. Charles Scheuber, Fort Worth, Tex.

BOARD OF DIRECTORS

John W. Alexander, New York, N. Y.

C. W. Ames, St. Paul, Minn.

David Knickerbocker Boyd, Philadelphia, Pa.

Glenn Brown, Washington, D. C.

N. H. Carpenter, Chicago, Ill.

Elmer E. Garnsey, New York, N. Y.

C. L. Hutchinson, Chicago, Ill.

Francis C. Jones, New York.

H. W. Kent, New York, N. Y.

Bryan Lathrop, Chicago, Ill.

Florence N. Levy, New York, N. Y.

Hon. Franklin MacVeagh, Washington

Theodore Marburg, Baltimore, Md.

Lee McClung, New York, N. Y.

Thomas Nelson Page, Washington, D. C.

Henry Kirke Porter, Washington, D. C.

G. D. Seymour, New Haven, Conn.

Lloyd Warren, New York, N. Y.

¶ The objects of the American Federation of Arts are to unite in closer fellowship all who are striving for the development of art in America, either through production or the cultivation of appreciation; to encourage and foster endeavor; to prevent, as far as possible, duplication of effort, and to furnish a channel through which public opinion, instrumental in securing better legislation, may find expression.

¶ To accomplish these objects it sends out exhibitions, circulates illustrated lectures, maintains a bureau of information, holds an annual convention, and publishes ART AND PROGRESS, a monthly illustrated magazine

¶ The American Federation of Arts is supported entirely by annual dues and subscriptions. All receipts from the publication are invested in the magazine or expended directly to promote the increase and diffusion of knowledge and appreciation of art

DUES OF CHAPTERS, per delegate

∴

\$10.00 a Year

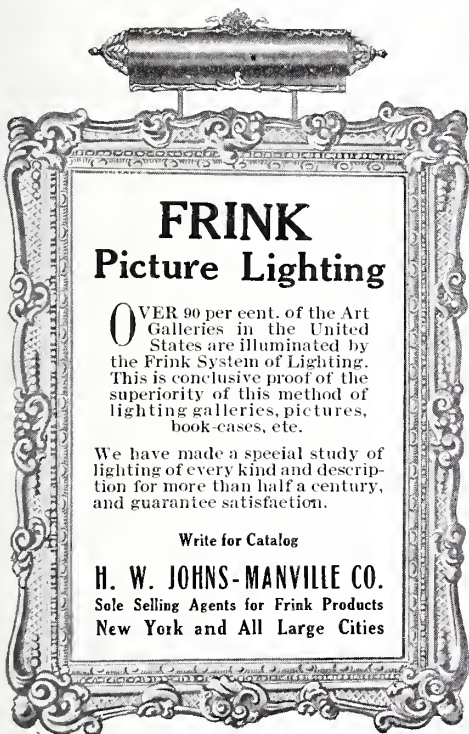
Macbeth Gallery

Paintings by
American Artists

Catalogues of Special Exhibitions Mailed on Request

William Macbeth

450 FIFTH AVE., NEW YORK



FRINK
Picture Lighting

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. T. Reynolds Co.

101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

N. E. MONTROSS

REPRESENTATIVE PAINTINGS

By

T. W. DEWING
CHILDE HASSAM
W. L. LATHROP

GARI MELCHERS
WILLARD L. METCALF
ROBERT REID

D. W. TRYON
HORATIO WALKER
J. ALDEN WEIR

Also

IMPORTANT EXAMPLES OF EARLY

CHINESE PAINTING

ANCIENT CHINESE POTTERY
AND BRONZES

MONTROSS GALLERY

550 FIFTH AVENUE

Above 45th Street

NEW YORK

George Leland Hunter

LECTURER ON

Tapestries

*Author of "Tapestries, Their Origin, History and
Renaissance"*

Just published by the John Lane Co.

Address care of ART AND PROGRESS
1741 New York Ave. Washington, D.C.

"Thistle Publications"



ADEQUATELY REPRESENT
ELEVEN LEADING AMER-
ICAN GALLERIES AND
THE AMERICAN SCHOOL.

EACH REPRODUCTION IS
APPROVED BY THE ARTIST
WHO CREATED THE ORIG-
INAL OR BY THE DIRECTOR
OF THE MUSEUM THAT
OWNS IT.

Detroit Publishing Co.

DETROIT

NEW YORK

LOS ANGELES

LOUIS KÄTZ

ART GALLERIES, INC.

103 West 74th Street, New York

American Paintings

Rookwood Pottery

"Little Girl," by George W. Bellows, was awarded the First Hallgarten Prize in the Annual Exhibition of the National Academy of Design which has just closed. It is a notable work. The painter has held his color in broad, simple masses; details have been eliminated as far as possible, enough has been said but not too much; technique has been made subservient to effect; the personality of the little girl pervades the canvas and holds with haunting charm the attention of the observer. There may be in this painting a note reminiscent of Manet and of Whistler, but as an interpretation of subtle character it is distinctly individual. George W. Bellows was born in Columbus, Ohio, in August, 1882. He studied under Robert Henri and Hayes-Miller in New York, and is an associate member of the National Academy of Design. Among his works in public collections are "Up the Hudson" in the Metropolitan Museum, New York; "North River" in the Pennsylvania Academy, Philadelphia; "Snowcapped River" in the Telfair Academy, Savannah, and "Blackwells' Bridge" in the Toledo Art Museum. His "Forty-two Kids," "Beach at Coney" and "Men of the Docks" are all familiar through reproduction. An appreciation of Mr. Bellows's work was published in the August, 1912, number of ART AND PROGRESS.



LITTLE GIRL

AWARDED FIRST HALLGARTEN PRIZE

GEORGE BELLOW'S

THE ANNUAL EXHIBITION OF
THE NATIONAL ACADEMY OF DESIGN

ART AND PROGRESS

VOLUME IV

MAY 1913

NUMBER 7



LES CARRIERS, PARIS

C. K. GLEESON

AN EXHIBITION OF CONTEMPORARY AMERICAN ETCHINGS

HELD IN THE ART INSTITUTE OF CHICAGO

BY THOMAS WOOD STEVENS

THE interest of the recent exhibition of Contemporary American Etchings at the Art Institute of Chicago, was that it represented more nearly than any exhibition yet held, the American plates of the present year. This comes as a logical result of the regular succession of exhibitions carried on by the Chicago Society of Etchers; frequent opportunity to show must be provided in order to bring these matters up to date.

When the Society of Etchers announced its first annual open exhibition, it received the flotsam of twenty years.

Forgotten portfolios were overhauled, and the collection, even with a jury devoted to new things, had a retrospective look. Some of these older proofs came back to the second jury. The mass of this work was sufficient to show how long the etching enthusiasm had been stifled, and to indicate the need of the contemporaneous standard which an annual exhibition might be expected to give. The recent exhibition, the third, has lost the backward look. It had in it the thought of the day.

Striking a broad classification by



RETROSPECTION

ERNEST HASKELL

methods, one might say that one etcher in eight is apparently working at the problem of the color print, either by aquatint or otherwise, and that most of this work is in a state of advanced experiment rather than solid achievement; that perhaps as many others concern themselves with etching as a method of rendering designs in tone, and for tonal strength primarily; and that three out of four are etching in accordance with the accepted tradition—in line. Within this tradition, a surprising amount of fresh work, novel in subject and selection, was to be found among the plates of the year.

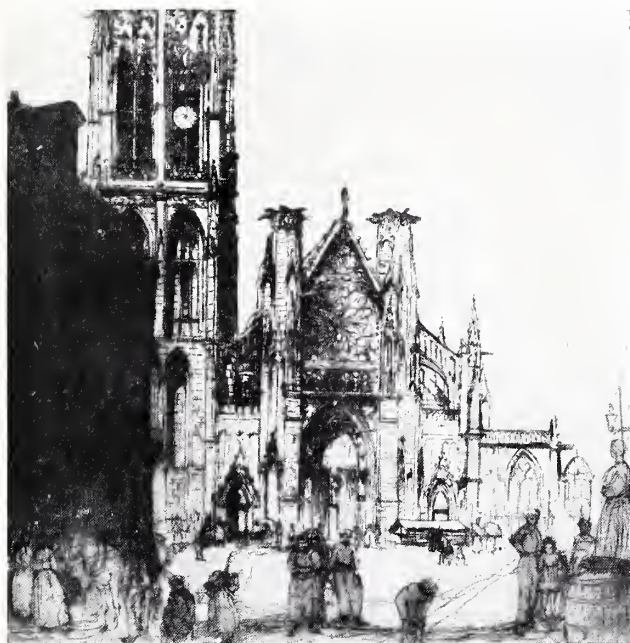
The exhibition included two hundred and twenty-five prints, selected from nearly twice that number submitted to the jury. These represent sixty-one etchers, resident in Chicago, New York, Boston, Paris and various other places in America and abroad. The membership of the Chicago Society is far from local, as shown by the fact that but five of the year's exhibitors are not members.

The Society recently voted to give ten per cent of its income to the purchase of prints to be presented to the Print Department of the Art Institute, the selection to be made by a committee representing both the Associate Members

and the Trustees of the Institute; this fund has been somewhat increased by gifts, and the eleven prints chosen may serve as examples of work considered desirable for the permanent collections of the Museum.

From Sears Gallagher the Institute acquires a proof of a very delicate plate, "Appledore, England"; from C. K. Glee-

Jaques has two London motives, "Thames Boats" and "Rain on the Thames," the latter in particular very fine in design and atmospheric suggestion. B. J. Olsson-Nordfeldt has one of his recent San Francisco plates, "California Street," unconventional in composition and clever in handling. Ralph Pearson furnished one of the largest proofs in the list,



ST. JACQUES CATHEDRAL, DIEPPE

DOROTHY STEVENS

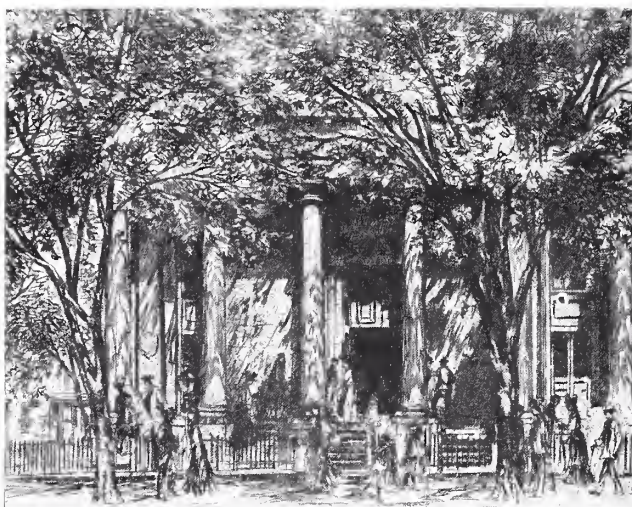
son, a busy, sparkling old world note; from Lester Hornby, a proof called "Le Matin," in which the most recent development of this resourceful artist is shown—a print in which the expression of the sharp nearby shadow against the flooding light across a silvery distance is delightfully achieved. In another of Hornby's plates, "La Jardiniere, Matin," this effect is realized with even greater pictorial force. These plates, though still showing here and there the influence of Lepere, mark a distinct advance in the work of the etcher.

The local workers were not excluded from the committee's list. Bertha E.

"Toilers of the City," a group of street-workers silhouetted against a dusty vista; firm and adequate, technically, but not so interesting nor so secure in style as another proof, "Site of the New Field Museum," which was one of the best things shown. Earl H. Reed, for the past three years president of the Society, exhibited five characteristic sand dune landscapes, all poetic and abstract, from which the most frankly linear, "Derelicts," a study of wind-beaten dune shrubs and grasses, was chosen.

From G. Roy Partridge, whose highly fantastic decorative compositions strike an unusual, personal note, the powerful

COAL CRUSHER
By Bror J. Olsson-Nordfeldt



ST. JAMES
By Charles Henry White

DUTCH COTTAGE
By Robert B. Harshe



study, "The Bridge," was taken. Ernest Roth, who contributed several new architectural plates, all delicately and incisively drawn, furnished a vigorous bit of perspective, "The Buttress," and Franklin T. Wood, of Boston, an intimately rendered "Old Man with Hand to His Head."

The work of the committee of selection must have been uncommonly difficult in this case, since the limit to the fund did not allow them to consider a number of other plates equally attractive, such as Henry Winslow's magnificent gnarled "Wood Monsters," Dorothy Stevens's very personal Flemish architectural plates, figures by William A. Levy and Ernest Haskell, delicate proofs by Gustav Goetsch, intimately decorative tree compositions by Elizabeth Colwell, and many others, not to mention the temptations of the color and tonal work.

In the field of color etching, George Senseney showed little new work as important as that in the last exhibition; but Charles B. King was well represented, and Maud Hunt Squire continued her amusing experiments in flat tint plates. John Cotton and Philip Ayer Sawyer showed color plates for the first time, Sawyer bringing in two rare aquatints of dogs, or rather puppies—clever and impudent. Among the works expressed chiefly in tone were large, virile plates by Arthur S. Covey and David Tice Workman.

The plan of Associate Memberships makes it possible for the Chicago Society of Etchers to carry on, not only its regular annual exhibition, which is always open to any American etcher whose work is acceptable to the jury, and which is

installed at the Art Institute in some state, with white walls, white frames, azalcas and the like, but to arrange for several traveling exhibitions as well. During the past year two of these smaller exhibitions, mounted uniformly but not framed, have been in continual use, visiting the galleries of the Carnegie Institute at Pittsburgh, the Worcester Art Museum, Toledo, Milwaukee, and many other cities. Everywhere these collections have been well received. A system of labeling the mats makes it possible to dispense with printed catalogues, and the mats are equipped to make hanging as expeditious as possible. Thus the work is shown more widely than is possible with paintings. In this respect the etcher has a great advantage, since he can readily furnish proofs for several shows at the same time.

In a society where the scattered membership is not available for frequent meetings, work of a general nature must be substituted for the give-and-take of common association. This has led to the campaign for the understanding of the art, in which the publication by the Society of prints, bulletins and books is systematically undertaken. During the recent exhibition, a press has been installed in the gallery, with the intention (following the example of the Royal Society of Painter-Etchers) of giving a few demonstrations of printing. This proved of so great general interest that the demonstrations, after the first week, were given daily—an experiment requiring some industry and hardihood, but admirably adapted to show to visitors the difference between a proof and a pen-and-ink.

MODERN PICTURES IN VENICE

BY DUNCAN C. PHILLIPS, JR.

IT is not generally known that there is in Venice, on the Grand Canal, a gallery devoted to modern paintings better worth seeing than many of the

damaged "old masters" which tourists so assiduously pursue and "discover" in old churches. That there is a potent charm about old Venetian pictures for the ap-



EVENING PARTY IN THE STUDIO

LUCIEN SIMON

appropriately sentimental dweller in Venice I should be the last to deny, for I have revelled all a summer's day in that gay and gallant Quattrocento, when the real world was as strange as story-books, glamorous with the colors of the Orient, and fantastic as the legends of the Middle Age. It is a thrilling experience to find in some dim sacristy the ruined image of a great thought by Tintoret, the scene so black that only the thought remains, preserved in some memorable figure at the heart of the dramatic conception. Ah, yes, they are days of enchantment, the days with old pictures in Venice; when one emerges from the Doge's Palace into the sunlit Piazzetta to behold the world well-nigh as glorious as in Veronese, when one's vision of the blue canals ruffled by sauntering breezes, of Gothic windows in stately palaces, of the peeling rose-red plaster of the walls, seem quite identical with all we have seen and loved in the paintings of Canaletto and Guardi. But

in this wonderland, where the arch of every little bridge frames a picture, where there is not a moment from the dawn of day to the radiant hour when the rose-red tower of San Giorgio Maggiore glows in golden light and the exquisite Venetian night with its music and its mystery descends, there is not a moment when one does not yearn to be a painter to perpetuate the fugitive, fair moments, to carry on the tradition of creative achievement, not leave it darkening with the precious relics of a by-gone age in the dim sacristies of old churches.

If, indeed, in Venice old pictures please us best, let us with zealous purpose, see to it that its present life prove worthy of its past. Let us not be content with scoffing at the unhappy daubs sold to the seekers of souvenirs in the arcades of the Piazza. Let us rather seek out the Palazzo Pesaro where a collection of modern pictures may be seen, testifying to the abiding vitality of the

esthetic instinct in man—a collection that as well represents the character of our purposes as artists and our lives as men in this twentieth, as did for the fifteenth and sixteenth centuries Vittore Carpaccio and Paolo Veronese.

The oldest picture in the gallery, at least the oldest picture worth mention, is one that very appropriately serves to bridge the years between the closing days of the Venetian Renaissance, and the opening of, I believe, a new epoch of great artistic achievement. This picture plainly belongs to the old order. In fact, it seems less modern than Guardi, the master whose manner it perhaps aims to imitate. I refer to one of Favretto's realistic evocations of the eighteenth century in Venice. The Piazza San Marco, the Piazzetta and the court-yard of the Doge's Palace, these were Favretto's invariable subjects, but he was interested less in architecture and atmosphere than in the courtly, ogling gossiping world of fashionable passers-by in silks, satins and perukes. In Guardi

the same sort of people are often present, but they are merely a part of our general impression. With them we stand a moment enjoying the effect of light and color, commenting on the prospects of the weather. With Favretto there is no color and no light to distract our attention, which the ladies and gentlemen seem rather to solicit as they wander to and fro in the summer twilight, even as their descendants do to this day in the Piazzas of Italian towns. It is not the eighteenth century's self, that this painter represents, but a sentimental modern sort of masquerade, like the verses of Austin Dobson. Nearby there is an atmospheric village scene by one of the best of the contemporary Italians, Ciardi. In this canvas the effect is that of the opalescent tints of early morning frost, just at the hour when the winter sun has come to raise the color values in its silvery light. The slick pigment, by its own glitter, contributes to the atmospheric suggestion. Italy, however, has few painters in this



LA PROCESSIONE DI S. GIOVANNI IN BRETAGNE

CHARLES COTTET



LANDSCAPE

RÉNÉ MÉNARD

Italian collection. The director is seeking only for the best, and the best can be found elsewhere.

From Spain, Venice possesses characteristic pictures by her two great living painters, Zuloaga and Sorolla. The former's portrait group of three women is called Aunt Louisa. The aunt is a heavy-faced, hard-featured old party, with a dab of powder in the hollow of her jowl, and a yellowish veil that hangs half up and half down across her nose. Under one arm she carries a sky terrier. The two nieces are evidently fresh from the country, their clothes eloquent of the village store. At the moment depicted, the poor girls are squirming under the relentless scrutiny of their terrible aunt. Sorolla's picture represents the drying of sails in some hot country. There are flowers, and flower-faced girls about, but the chief factor, as always with Sorolla, is the sun, the look of it as it falls on the white canvas and makes its heat quiver in the humid air. The brush stroke is big, befitting a big impression.

Of the living painters of France, perhaps the best are Simon, Cottet and

Ménard. They are well represented in this important collection. By Simon there is a church interior in Brittany. The ceremony of feet-washing is being commemorated. A sunbeam from the bright world has fallen upon the gold and silver vestments of the officiating priests. It mercifully spares the poverty of the peasant worshippers, leaving them dimly seen in the dull gloom of the little church. Cottet's Breton scene is more cheerful and pleasing. A religious procession has just come out of church into the dazzling light of open day. On the faces of little scarlet-clad acolytes, white robed communicants, fat priests and bronzed peasants, the afternoon sun shines with strong glow. The effects of golden light on white, plum, orange and scarlet have been carefully observed and contrasted with the lower values of similar colors in the partial shadow of trees to right and left. Great courage has been expended in the making of this realistic illusion—courage in color, composition and execution. It is one of those important successes which only courage can achieve. The landscape by

Réné Ménard is one of the most beautiful I have ever seen. The mood of nature is as usual enforced by the figures, but not this time with suggestions of classical poetry. Here we stand breathless with the loveliness and the stillness of the scene before us, a wild, exquisite mountain lake at the wild exquisite hour of sundown. The last gleam of autumn

against the silver green of the lake. The silence is audible in the crackling of the scorched wood, in the lap-lapping of the lake water upon the lonely shore. From this lyric landscape, speaking so eloquently, so intimately to the spirit, it was with deep reluctance that I moved away.

English painting is fairly well rep-



POPONI

FRANK BRANGWYN

daylight has flushed the snowy peaks and the serene sky, but the lower hills descending steeply to the water's edge are in all but complete shadow, only a few sunward slopes bronzed by the afterglow. On the sedgy foreground beneath the shelter of a rock, three tired gypsies, wrapped in blankets, are preparing for the night. Two of them are already curled up near the fire. The third crouching watches the blaze, a lean arm outstretched. The smokes rises violet

resented by Lavery and Brangwyn. Lavery's portrait of a beautiful, though rather negative, young woman in a pink evening gown with black ribbons, bears the stamp of Whistler's influence. The cracked canvas, the smooth, thick impasto, the knowledge of discreet color values and distinguished color harmonies, are all reminders of the great American's last period. By that remarkable and unique painter, Frank Brangwyn, there are two delightful pictures. In the one

presented to the gallery by Prince Giovanelli the subject is prosaic, if indeed it can be said to have a subject at all. So far as this picture represents anything—two men, one in a shirt as red as a maple leaf, the other his bronze skin bared to the waist, are carrying a crate of oranges and melons. Behind them there is a suggestion of evening landscape with great cloud masses overhead. But such background is merely the pretext for the desired color-chord, blue-green and vermillion. The pigment is brushed with a gusto befitting the lusciousness of the colors and the obvious enthusiasm of the color mood. One is tempted to wonder, however, whether in such paintings as this Brangwyn is not trying to deny the representative function of painting altogether and assert the supremacy of decoration. The other picture was painted many years before and is interesting, not merely for its remarkable color, but for its revelation of dramatic powers that in later years the artist has not seen fit to develop. It is entitled *St. Simcon Stylites*, but to me it recalled Kipling's most vivid stories and sketches of India. On the top of a tower, just as the dawn in fiery light bursts over the mountains, a dying Hindu receives the last wafer from a terrible priest. The city deep below, still steeped in the shadows of night, the lamps still burning in the houses, shimmers like an opal in the first flush of the dawning. Opalescent, too, is the fiery gleam on the gray-blue waters of a little lake that catches the lurid reflection of the fierce passionate sunrise. Before this canvas I forgot that I was in Venice and that all was well. I regret to say there are no American pictures in this gallery that can hold their own with the works noted above. There are, however, in the Print Rooms excellent impressions of etchings by Whistler and Pennell.

Last summer Venice had one of the Triennial Expositions of International Painting. Again to my chagrin I found no American pictures. The Spaniards, too, were absent, and the British Pavilion a disappointment. The Germans were for the most part offensive and the

Italians, if anything, worse, with a few distinguished exceptions. The French Building was devoted to four masters, Simon, Blanche, Ménard and LaTouche. These men made the trip across the Lagoon to the public gardens well worth while. Simon exhibited his "Evening Party in the Studio," now one of the great treasures of the Carnegie Institute at Pittsburgh. The glow of the firelight from an unseen hearth on the faces, the ladies' dresses, the furniture, the walls, and their pictures, is astonishing in its *vraisemblance*. The truth of color values as affected by this oblique and flickering illumination proclaims the real greatness of the achievement. Simon's realism is of a sound and substantial quality. Ménard had a room to himself. Upon crossing the threshold one dwelt in a Lotus Land where all is beauty and there is a great calm. In the room of Gaston LaTouche, one lingered fascinated by a sprightly fancy and color. This clever painter was at his best with a dream of fountain water flashing in sunset mist, and in a fancy dress revel with scarlet-shaded candle light on silver and glass, on bizarre and operatic costumes.

Stretched at ease in my gondola on the return trip across the Lagoon I watched through half-closed eyes the magic of the evening light converting Venice into Fairyland, and I pondered on the past and the future of art and the eternity of beauty. It is fitting that there should be exhibitions of modern pictures in Venice, for it was in Venice four hundred years ago that modern art was born. At the close of the sixteenth century the artistic supremacy passed from Italy to Spain and the Low Countries, in the eighteenth to France and England, in the nineteenth to France alone. In the twentieth century to whom shall it belong?

A portrait of Theodore Duret by James Abbott McNeill Whistler has recently been acquired by the Metropolitan Museum of Art.

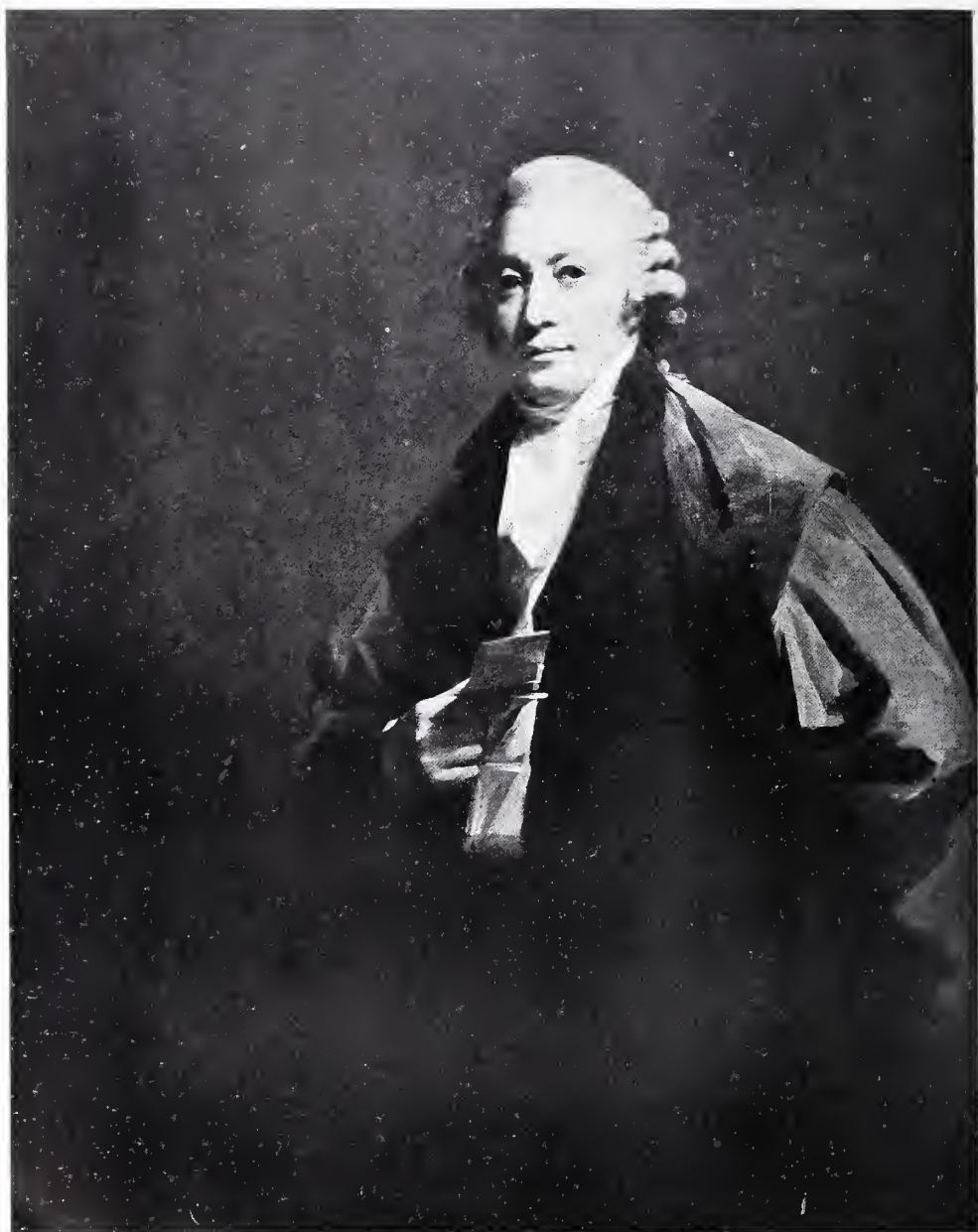


MRS. HILL

SIR HENRY RAEBURN

THREE PORTRAITS BY RAEBURN

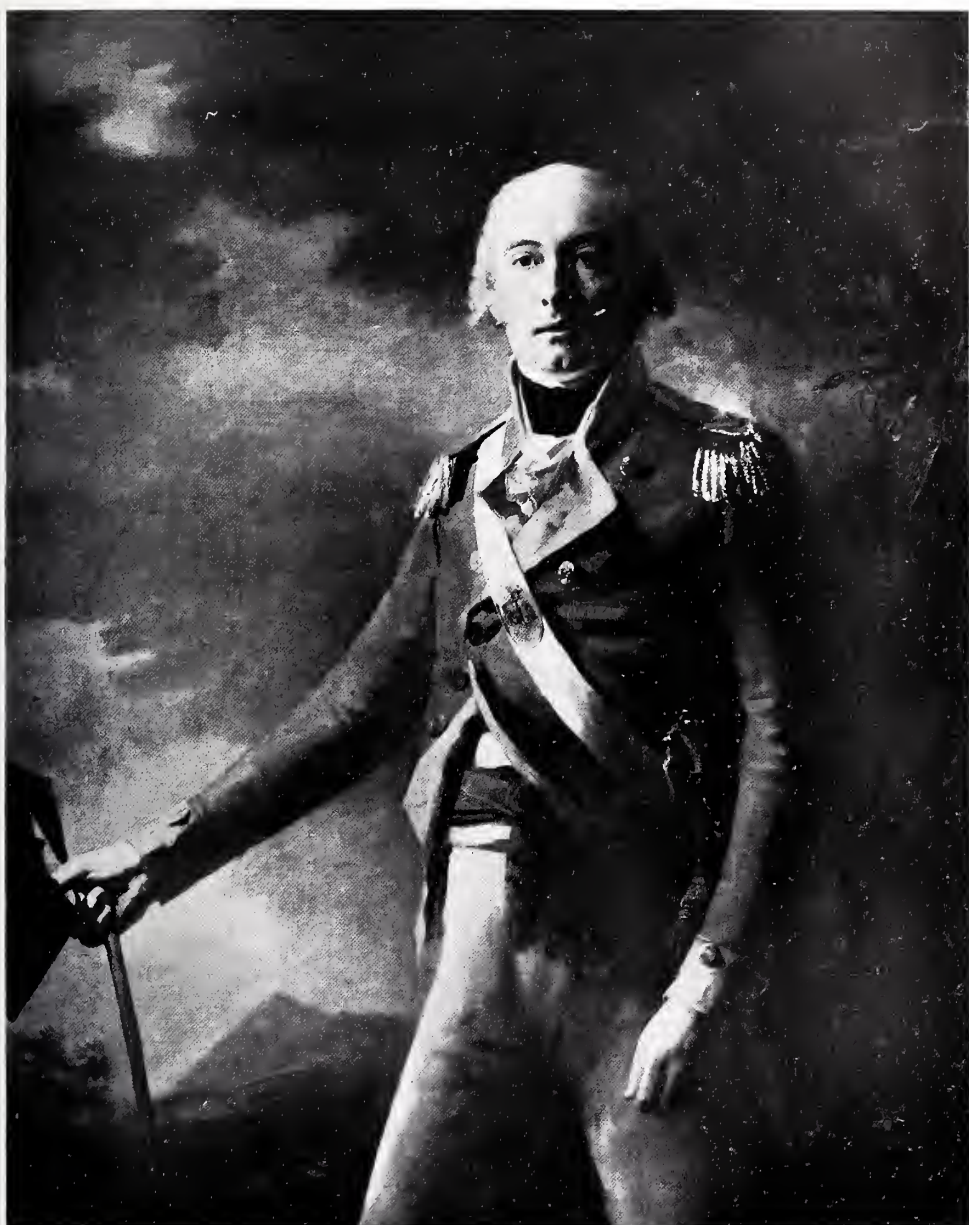
THE THREE PORTRAITS BY SIR HENRY RAEBURN REPRODUCED ON THIS AND THE TWO FOLLOWING PAGES WERE SHOWN IN A LOAN EXHIBITION OF PORTRAITS BY THIS GREAT SCOTCH ARTIST, HELD DURING THE PAST SEASON IN THE GALLERIES OF M. KNOEDLER AND COMPANY, NEW YORK, FOR THE BENEFIT OF THE ARTISTS' FUND AND ARTISTS' AID SOCIETIES. THE REPRODUCTIONS ARE MADE THROUGH THE COURTESY OF M. KNOEDLER AND COMPANY.



ROBERT HODSHON CAY

SIR HENRY RAEBURN

ROBERT HODSHON CAY OF NORTH CHARLTON WAS JUDGE OF THE ADMIRALTY COURT. IN THIS PORTRAIT, PAINTED ABOUT 1810, HE IS SEEN WEARING THE JUDGE'S ROBES OF CRIMSON AND BLACK OVER A BLACK COAT. HIS WIG IS GRAY; THE BACKGROUND IS BROWN.



GENERAL ANDREW HAY

SIR HENRY RAE BURN

GENERAL ANDREW HAY OF MOUNT BLAIRY WAS MORTALLY WOUNDED IN BATTLE IN APRIL, 1814. HE IS HERE REPRESENTED IN MILITARY UNIFORM: SCARLET COAT WITH YELLOW FACINGS, WHITE VEST AND BREECHES AND RED SASH, BLACK AND WHITE STOCK AND POWDERED HAIR.



AN EXHIBITION OF OLD AND MODERN HANDICRAFTS IN THE PEABODY INSTITUTE, BALTIMORE

OLD AND MODERN HANDICRAFTS

AN EXHIBITION HELD IN BALTIMORE

BY ELISABETH SPALDING

THE exhibition of old and modern Handicrafts, held under the auspices of the Handicraft Club of Baltimore, in the galleries of the Peabody Institute of that city, which opened on March 15th and continued until April 2d, was very noteworthy. In the Foreword of the attractive catalogue the objects of the exhibition were given as follows: first, to show the present high standard of craftsmanship attained; second, to establish the connection between modern craftsmanship and that of earlier generations by displaying both old and new work together; and third, to give to Baltimore students and craftsmen an opportunity to study some of the splendid old work

produced under the more favorable artistic conditions of other days.

On entering the great hall one was at once impressed by the delightful way in which it had been spaced into compartments by the skilful use of canvas-covered partitions, which gave ample backgrounds, interesting corners and lightings, and were left open enough to allow visitors through to the hall of Sculpture where every afternoon tea was served. This was an important feature, giving as it did the necessary opportunities to art workers and art patrons to meet socially and get in closer touch. One was next struck by the delightful harmony of color prevailing throughout,

the general impression received, being of rich satisfying and varied combinations of textures, forms and fabrics. It was very alluring and prepared one at once for the immediate enjoyment of the delightful things which the catalogue had led one to expect. Many of the best known and esteemed workers were to be found represented, as well as less known but promising ones.

To the left of the entrance a large room was luxuriously hung with the sumptuous tapestries, rugs and curtains of the Herter Looms. They gave a palatial background of rare color, choice pattern and interesting weave. Contributing also to the rich appearance of the room were wonderfully fine old pieces of Italian Renaissance furniture, chairs, a desk and music stand, all especially lent by the owners. Singularly in keeping were a beautiful box in rich dark leather, handsomely tooled in an all-over pattern by Florence D. Boit, of Brookline, Massachusetts, and a case of delightful leather work, and beautifully bound books, among which was a sermon preached in Emmanuel Church, Baltimore, in commemoration of the opening of the building by the Rector, Rev. J. Houston Eccleston, printed under the direction of N. T. Munder, the page designing being by Howard Sill, and the beautiful cover with its finely-tooled design and faultless binding the work of Eleanore Sweringen, of Baltimore. A Guest Book, by Mrs. M. Jerome Pendergast, held the attention. Card cases, portfolios, table mats and desk necessities by Elise Ingle, Sarah Ireland, Grace Fields and others were expressive of artistic feeling and sincere workmanship.

It is good to hear of art once more finding expression in the making of beautiful things used for worship. Arthur S. Williams, of Boston, showed a beautiful brass Alms Basin with enamel decoration, and James T. Woolley, also of Boston, a Communion Service, designed by Frank E. Cleveland, ordered through the Handicraft Club of Baltimore for the Church at Nenana, Alaska. A handsome Stole with figures embroid-

ered on each end in exquisite coloring was the work of Blanche M. Barton.

Especially notable in this remarkable room was the display of Pewabic Pottery, made under the direction of Mary Chase Perry. Not only were the color harmonies superb, but an unusual lustre shone and glimmered enchantingly on the surface of tiles and jars.

It was difficult to choose for merit among the admirable output of the different potteries. The Newcomb College School of Art showed strikingly lovely vases in unity of design and form with color unexcelled; the Rookwood Pottery charmed with its new designs, and the Marblehead followed close in interest. Credit was given in the catalogue to the designers of all the fine pieces. Frederick E. Walrath, of the Mechanics' Institute, Rochester, introduced well-modeled figures in centerpieces and bowls; the Dedham Pottery showed its always interesting crackle ware; the Grueby Pottery, with its unrivaled surface, texture and glaze, was also well represented. Beneath the magnificent water colors of the proposed Baltimore Cathedral, designed by Cram, Goodhue and Ferguson, was a fascinating collection of tiles from the Pottery and Tile works of Enfield.

Nothing in the whole exhibition was more worthy of commendation than the varied display of stenciling. Flatness of tone, well-kept edges of color and feeling for the weave were significant in the charmingly sensitive work of Caroline Hofman and Mary B. Lambert as well as in the lovely scarfs of Amy M. Hicks, the specially nice designs of Grace E. Fields and the beautiful hangings, opera cloaks and cushion covers of Lydia Bush-Brown. The Looms of Baltimore, showed handsome hangings and table sets with clever use of the "spot" in all-over pattern as well as good border designs based on floral and geometric forms. Mr. Neligh, of the Washington Neighborhood House, showed wonderful dyed stuffs. The Deerfield Society of Blue and White Needlework sent a very choice collection



AN EXHIBITION OF OLD AND MODERN HANDICRAFTS IN THE PEABODY INSTITUTE, BALTIMORE

of dyed, woven and embroidered pieces, original and fine in color and design. The old samples, and the astonishing examples of mending, darning and painstaking stitches of long ago lent by Mrs. W. Whittredge were so exquisitely done as to be more than worthy the place given them among modern arts.

Of special interest was the carefully guided work of the blind, and of social as well as artistic significance the work of settlements and industries, such as the work from the Paul Revere Potteries, Boston; the Neighborhood House, Washington, and the Allanstand Cottage Industries, Asheville, N. C., reproducing



AN EXHIBITION OF OLD AND MODERN HANDICRAFTS IN THE PEABODY INSTITUTE, BALTIMORE

the old combinations of colors, the old weaves, the old patterns in coverlets, rugs and portières.

Then the baskets—so well made, so finely constructed, so good in color, so well shaped. Very interesting were the materials used—Colorado sage, Texas grass, pine cones and ferns, and other

growing woody things. Useful and durable, these baskets come from Hingham, Mass.; Asheville, N. C.; Deerfield, Mass.; Bellefonte, Pa., and San Antonio, Texas. With them was shown an extraordinarily interesting loan collection of Indian baskets.

There was much decorated china of

excellent conventional design and careful execution. Of special value seemed the work of Phœbe C. Schreiner with coloring carried out in raised enamel.

Very interesting work was to be seen in illuminating and printing. Especially strong was a large illumination in dark coloring by Margaret Haydock. The color etchings by Gabrielle de V. Clements, had great charm; the bookplates and cards by Alexandrine McEwen real interest.

There were examples of printing by the N. T. A. Munder Co., of Baltimore, and of fine photography of the nude by J. E. Bennett, and more illuminations by Robert W. Hyde. Mr. Robert Garrett lent his valuable collection of manuscripts, illuminations and printed books.

The case of jewelry was full of fine things. Here were set forth examples by Jessie Ames Dunbar, George J. Hunt, E. A. Schroedter and Margaret Rogers, of Boston; Eleanor Deming and Helen Keeling Mills, of New York; Millicent Strange, of Washington; Ida Pell Conklin, of Minneapolis; Mildred G. Watkins, of Cleveland, and others. Interesting to compare with them was an elaborate necklace, made by the London Guild of Handicraft.

One of the most striking and complete exhibits was that of Silverware.

Blanchard Brothers, of Troy; George P. Blanchard Co., of Gardner, Massachusetts; Jane Carson Barron, of Cleveland; George C. Gebelein, Adolphe C. Kunkler, of Boston, were all represented, but Arthur T. Stone, of Gardner, Massachusetts, showed the most important collection.

A very prominent place was deservedly given to Theodore Hanford Pond, the head of the Applied Art Studios of Baltimore. His silverware was set out to great advantage on a dining room table where one could test the strength and usefulness of his well-thought-out and well-wrought pieces.

The remarkable loan collection of old silver perhaps could not have been excelled in any other city in the country and deserves a whole article to itself.

It is to be hoped that an appreciation of this great Arts and Crafts movement of ours which this exhibition, with work from so many different places, and one with such earnest purpose and sincerity of intention cannot but call forth, will lead to the multiplying of art patrons of all classes of rich and poor, appreciative persons who, realizing the joy of the work, and the joy of possessing the work, will both support the movement, and enter the ranks of active and well-trained workers.

THE NATIONAL ACADEMY OF DESIGN EXHIBITION

BY ELISABETH L. CARY

THE Spring Academy was well up to the standard to which it has accustomed us. There was enough to enjoy in the old familiar way. A bold note was struck in the Vanderbilt Gallery, which was beautifully arranged by the way, with the "Portrait Study," by Cecilia Beaux. The sitter was a very long young woman. Her feet were stretched out far in front of her, charming little feet ex-

quisitely painted, and the observer was grateful for their delicacy after traversing the length of the yellow robe, with its big pattern of purple flowers. There was plenty of air in the room, and there was a figure of a man "up stage," with his back to us, making a picturesque accent in the composition.

In the same gallery was Henry Salem Hubbell's picture of a woman standing



PORTRAIT STUDY

CECILIA BEAUX

at a doorway; he calls it "The Departure." It seemed to have deepened in tone since it was painted, and was a most ingratiating canvas, with its ruddy

flesh tones, its genial characterization, and handsome green scarf floating across the subdued color scheme. Here, also was Jean McLane's vivacious portrait of



ROCK CHANNELS

AWARDED THE INNESS GOLD MEDAL

PAUL DOUGHERTY

"Brother and Sister," which took the third Hallgarten Prize, and Helen M. Turner's "Summer," which took the Julia A. Shaw Memorial Prize. This bit of outdoor *genre*, a woman having tea on a porch, spoke with no little eloquence of the interest in strong color that has superseded the gray mists of yesterday. Not far away was the "Little Girl," by George Bellows, reproduced as a frontispiece to this number of ART AND PROGRESS, to which was given the first Hallgarten Prize. Possibly, if Manet had never painted little boys with swords, this picture would not have taken just its present form, but it is more unlike than like Manet. For one thing, the American painter's brush is more brusque and cursory in its description of planes, and the edges of the different planes make a less distinct linear pattern.

There were several pictures of children which were not only charming by virtue of a charming subject, but had unusual

technical merit. Martha Walter's "A Summer Day" was one—the blithest possible version of indolent childhood in a summer mood. A little girl under a large sunshade was seen lying on a hill-top, kicking her small legs in an irresponsible attitude appropriate to her years. The sunlight fell in patches on her dress and filtered through the parasol to her face. The big, careless brush strokes were apparently flung hither and thither, but ended by defining with swift precision the young form and the half-awakened little personality. An admirable portrait of a child was Lydia Field Emmet's "Enter Sylvia," an engaging, shy, little creature, sympathetically realized. In Lillian Genth's "Mother and Child" the baby carried off all the honors of the picture; its upturned face, having just the vague prophetic stare of infancy, and its flesh having the soft firmness characteristic of the flesh of young children. Sergeant Kendall's "Intermez-



BROTHER AND SISTER

AWARDED THE THIRD HALLGARTEN PRIZE

M. JEAN MCLANE

zo" showed the artist in a more than usually tender mood, and Mrs. Cox had an extremely nice child giving only a partial attention to a picture book provided for her amusement.

The landscapes were many, and included several that were both respectful of nature and distinguished as art.

"Youth," by Gardner Symons, was the picture that took the Saltus Gold Medal. It was characteristic of its author, both in its color scheme of blond browns and tawny yellows, with gray into which blue enters, and in its large brushwork and open composition.

E. W. Redfield had two landscapes in



THE GRAND ENTRY

AWARDED THE THOMAS B. CLARKE PRIZE

GIFFORD BEAL

which much was made of the yellow tangle of small branches animating a winter scene. Walter Griffin had a "Springtime," in which a cluster of houses was somewhat closely pressed into the middle plane of the picture, but with a sky that was treated with knowledge and delicacy of feeling. Charles Rosen's "The Lineman" was a large dramatic composition with a stormy sky and a mass of wind-tossed trees. The title was implied by the figure of a man at the top of a telegraph pole, occupied with the wires. "Floating Ice: Winter Morning" showed the artist's sensitiveness to wholly different impressions, and the fine flexibility of his technical equipment.

A long step was needed to take us to Paul Dougherty's "Rock Channels," which won the Inness Gold Medal, and bore all its merits on its face. The rocks were hard, and the sea swirled, and there was the iridescent color of sun shining on damp surfaces. The second

Hallgarten Prize was taken by Robert Spencer with a gray little picture of a courtyard and buildings and groups of people, which he called "The Silk Mill." The quality of the gray was very pure, and the lightly sketched figures were alive and differentiated in pose and gesture. Margaret F. Richardson took the portrait prize for her portrait of Mr. Asa H. Paige, and the Thomas B. Clarke Prize went to Gifford Beal for his circus picture called "The Grand Entry." Mr. Beal showed us elephants coming out of a tent, riders in gorgeous costumes, and attendants keeping the beasts in order. Everything was going very well; we hardly felt the lurching of those great hulking forms, which moved irresistibly forward; the faces of the riders were expressionless; the artist told you plainly that the circus is an organized industry, and conveyed no thrill, objectively considered. Objectivity was very much in evidence at the Spring Academy.



THE GLADE

WALTER PALMER

THE ANNUAL EXHIBITION OF
THE NATIONAL ACADEMY OF DESIGN



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams	Francis C. Jones
John W. Alexander	Percy MacKaye
T. Lindsey Blayney	Lee McClung
Henry Turner Bailey	F. L. Ohstedt, Jr.
Ralph Adams Cram	C. Howard Walker

PUBLICATION COMMITTEE

James Barnes	Francis W. Crowninshield
A. E. Gallatin	David Lloyd
	D. C. Phillips, Jr.

BUSINESS MANAGER

R. M. Hooker, 168 Duane Street, New York

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV MAY 1913 No. 7

ART MUSEUMS IN SMALL CITIES

"The Importance of Art Museums in Our Smaller Cities" was the topic of an address by Mr. Robert W. de Forest at the 1912 Convention of the American Federation of Arts. This address forms the leading article in Volume X of the *American Art Annual* which has just been published.

Reviewing the upbuilding of Art Museums in New York, Boston and Chicago which are already beginning to rank as great from even an European viewpoint, Mr. de Forest goes on to say in this address, that the same impulse which led to their establishment is now finding more or less expression in the establishment of small museums and de-

clares his belief that the time is ripe for a great advance in the cause of art and art education throughout the entire country.

He continues: "What possibilities does this situation open to those who, like ourselves, are sincerely interested in the cultivation of esthetic taste in America, and particularly in the development of art education? I think so far as the large cities are concerned that they can be wisely left to take care of themselves. They should each of them create their own Art Museum in their own way, be it by a public movement in which a great many citizens join, or be it on the initiative of some single citizen who is generous enough to take upon himself this public duty. But as for the small museums, I think the time has come when we should systematically seek to develop them. The small museum is a matter of comparatively small cost, and inherently it is quite as important as the public library. It may be that a movement of this kind could be left to progress as it has done in the past, by private initiative springing up here or there, unrelated to similar movements elsewhere, undirected by other experience, unguided, it may be, by expert knowledge. But we can make progress faster. I think some missionary or propagandist movement should be started somehow, or by somebody, which can excite interest where interest does not exist, direct interest in the right channel where it does exist, and tell many who are earnestly wishing to do this particular thing how it has been done, how easily it can be done and how comparatively inexpensive it is. And I say this with some degree of experience in similar lines. It has been my good fortune to be associated with some such propagandist movements intended to accomplish in philanthropy just what I now suggest should be done in art. I will illustrate. There has been for some years a movement of this kind in developing charity organization societies throughout the country. I use the term 'charity organization societies' to designate a class which in many places has

a different title. I mean societies intended to perform the fundamental charitable work of a growing city. Thirty years ago there were not more than 20 such societies in the United States; now there are 262, not all of them, to be sure, efficiently organized, not all of them adequately performing the functions to which I refer, but all of them directed toward the same ideal. They would have increased without any encouragement from outside, but they never would have increased to such an extent, nor would so many of them now be efficient, without the propagandist effort to which I refer. Take another line of development, the playground movement, with which many of you are familiar. It is very recent. It is quite widespread. It is a movement in which almost everyone who has any philanthropic interest at heart is aiding. It may not be generally known that this movement has been stimulated and directed by just such a missionary effort as I speak of. School playground organizers have gone around the country to cities where there has begun to be some interest in the establishment of a playground; they have met those who were interested; they have told them what has been done in other cities; they have told them what they thought might be done in their own city. The result has been simply marvelous. What can be done on the lines of philanthropy can be done equally well on the lines of art. Therefore, I do wish to emphasize the importance of small Art Museums in our smaller cities, and the opportunity for a concerted effort to increase them."

The topic of the establishment of Art Museums has proved of such general interest that one session of the coming Convention of the American Federation of Arts will be devoted to this subject.

Reprints of Mr. de Forest's address, for distribution to local newspapers or for propaganda work, may be secured by communicating with the Editor of the *American Art Annual*, Miss Florence N. Levy, at 215 West 57th Street, New York City.

THE CONVENTION

The Fourth Annual Convention of the American Federation of Arts is to be held in Washington, D. C., May 15th and 16th. The first session will open at 10 o'clock the morning of the 15th with an address by the President, Mr. Robert W. de Forest, which will be followed by the reports of the Secretary and Treasurer, and ten-minute addresses by representatives of other National Organizations.

The afternoon session will be devoted to the subject of "Art Museums." The first paper will be "An Historical Retrospect," dealing with art museums in this country and abroad. The second paper will be on "A Small Museum" and is to be given by Mrs. George W. Stevens, Assistant Director of the Toledo Museum of Art. The third paper will be on "Small Museums as Adjuncts to Other Institutions, Libraries, Schools, Colleges, etc.," and will be given by Professor Frank Jewett Mather, Jr., Marquand Professor of Art and Archeology, Princeton University. These will be followed by general discussion, ten minutes being allowed each speaker.

Through the courtesy of the Committee on the Development of Washington, of the Washington Chamber of Commerce, after the afternoon session the delegates and their friends will be afforded an opportunity to take an automobile ride through the park system of Washington and to view what has already been done, and what has been projected, for the artistic development of the city.

There will be a reception for the delegates in the evening, either at the Corcoran Gallery of Art, or at the National Art Gallery.

The morning session, May 16th, will be given over to the general topic of "Industrial Art." The first paper, which will be given by Mr. Ralph Adams Cram, will deal with "The Relation of Industrial Art to the Fine Arts." The second paper to be given by Mr. C. Howard Walker will be on "The Relation of In-

dustrial Arts to Manufactures." These will also be followed by general discussions.

The afternoon session will be given over to general business, the revision of the constitution, the election of officers for the ensuing year, etc.

Through the courtesy and kindness of the President and Mrs. Wilson the delegates and their friends will be received at a Garden Party at the White House, following the afternoon session.

There will be another reception for the delegates in the evening, the place and time to be announced later.

The sessions will be held in the ball room on the top floor of the New Willard Hotel.

Luncheon will be served, to the delegates only, in a room near the ball room, on both days.

NOTES

EASTERN ART AND MANUAL TRAINING TEACHERS' CONVENTION

The Eastern Art and Manual Training Teachers' Association held its fourth annual meeting March 20th, 21st and 22d in New York

City. The sessions were at the meeting house of the Ethical Culture Society, and nearly a thousand teachers were in attendance. The opening address was by Dr. William H. Maxwell, New York's City Superintendent of Schools, who urged a clear definition of art and manual training so as to do away with the idea on the part of the public that they are fads. Dr. Felix Adler, leader of the Ethical Culture Society, made a special plea for the recognition of the human factor and warned teachers against becoming so much interested in a system of teaching as to lose sight of the individual traits of the child. The president, Alvin E. Dodd of Boston, was in the chair.

Friday morning's session was under the direction of Arthur D. Dean, Chief

of the Vocational Schools of New York State. The topics discussed were the International Congress on Art Teaching; State Aid for Industrial Art Education, and Methods of the Modern Art School. On Saturday, T. D. Sensor of the New Jersey State Department of Education, presided. Papers were read on Story Telling and Pageantry, The Teaching of Illustration, Adaptation of Manual Training to Community Needs, and School Decoration. Discussion followed.

Each afternoon the convention divided into three sections representing art, manual training and household economy. The keynote of the discussions, in which many took part, was the immediate application to everyday life of the work in the three departments.

An exhibition of school art and manual training was held simultaneously in the Twelfth Regiment Armory, a few blocks away. The floor space was fully occupied by exhibits from twenty-five schools sent by various schools in the East, and twenty-nine commercial exhibits. All the work showed the practical quality of the instruction.

On Thursday evening over two hundred and fifty attended a banquet. Professor Frederick H. Sykes of Teachers' College, Columbia University, was toastmaster. Edward Bok, editor of *The Ladies' Home Journal*, spoke on American Fashions for American Women; Florence N. Levy, Secretary of the School Art League of New York, told of work being done through the co-operation of the Art Museums with the Public Schools; Henry Turner Bailey, Editor of the *School Arts Magazine*, described an Ideal Educational Museum, and Charles A. Prosser, Secretary of the National Society for the Promotion of Industrial Education, urged team work between the schools and the public.

The election on Saturday afternoon resulted in the following officers to serve for one year: T. D. Sensor, of Trenton, N. J., President, and Morris Greenberg, of New York. Treasurer.

THE SOCIETY
OF WESTERN
ARTISTS

The Seventh Annual Exhibition of the Society of Western Artists opened its 1912-1913 circuit at Chicago, where the pictures were shown from December 12th to 19th. The collection went from there to Toledo from January 7th to 29th; to Indianapolis from February 6th to 27th; Cincinnati, March 8th to 30th; Louisville, April 9th to 27th, and finally to St. Louis where it will be seen from May 6th to 11th.

The Corporation of the Fine Arts Building in Chicago contributes annually a prize of \$500. This was awarded during the present season to William Wendt for his painting entitled "Sunny Slopes." There are 121 paintings in the exhibition, the majority of which are landscapes. Although chiefly oil paintings there are a few drawings, pastels by Ethel Mars, etchings by Anne Goldthwaite and by Earl H. Reed, and photographs of sculpture by Lorado Taft.

FINE ARTS
INSTITUTE OF
KANSAS CITY

For some years Kansas City, Missouri, has had an art school, but it is now planning to organize other departments and has just appointed Mr. Thomas Tryon, of New York, as Director. Mr. Tryon is an architect of prominence who has been deeply interested in educational work and goes to his new post with much experience in organizing and much enthusiasm regarding the possibilities for art in Kansas City. He was one of the founders and first treasurer of the Municipal Art Society of New York and also the first treasurer of the School Art League of that city.

The officers of the Institute are Samuel W. Moore, President; John C. Ford, Vice-President; John F. Downing, Treasurer, and Winifred Sexton, Secretary. The rooms are at present located in the Young Women's Christian Association Building.

Within the past year Mrs. Mary Adkins bequeathed \$300,000 to the city for an art museum and it is probable that

the Fine Arts Institute will be located in the building shortly to be erected in one of the beautiful parks for which Kansas City is noted.

During the past season the Art Institute of Kansas City has secured the following exhibitions through the American Federation of Arts: an exhibition of forty oil paintings, an exhibition of original work by American illustrators, and an exhibition of wood-block prints, colored mezzotints and colored lithographs lent by the Library of Congress.

THE STRAUS
MEMORIAL
FOUNTAIN

A competition was recently held for a fountain to be erected in New York as a memorial to Mr. and Mrs. Isidor Straus who went down on the ill-fated Titanic. The prize was awarded to Mr. Augustus Lukeman, the collaborating architect being Mr. Evarts Tracy. In all fifty-nine designs were submitted. Four other prizes were awarded, ranging in value from \$500 to \$1,000. The winners of these are: Mr. Henry Hering, sculptor, and Mr. Charles A. Platt, architect; Mr. Anton Schaaf, sculptor, and Mr. Albert M. Ross, architect; Mr. Furio Piccirilli, sculptor, and Messrs. Lord and Hewlett, architects; Miss Harriet W. Frismuth, sculptor, and Alexander Deserty and Harold W. Bowdoin, architects.

The selection of the design was in the hands of a jury consisting of Messrs. Herbert Adams, Henry Bacon and Karl Bitter, acting on behalf of the National Sculpture Society, and Messrs. Joseph B. Greenhut and Felix M. Warburg on behalf of the Memorial Committee under whose auspices the fountain will be erected.

Difficulty was experienced in making the award, attention being carefully given to artistic, sentimental and topographical conditions. It was finally concluded that anything mainly monumental would not be desirable both because of the modesty of Mr. and Mrs. Straus and because the site selected is a small triangular park with a background of apartment houses which would not serve as a proper frame for anything very

high. Mr. Lukeman's design includes a sheet of water somewhat keystone in shape, following the outline of the little park. The fountain proper, located at the broad end will be of granite with a wide ledge surmounted by a bronze figure of a woman reclining in contemplation. Back of the fountain is a pathway with a stone bench and beyond this cypress trees are to be planted. The decision to build a memorial was reached soon after the loss of the Titanic and the fund raised by popular subscription amounts to \$20,000. The site is within view of the Straus home.

THE METRO-
POLITAN
MUSEUM OF
ART

The Annual Report of the Trustees of the Metropolitan Museum of Art for the past year contains certain items

of unusually wide interest and significance. We quote the following paragraphs given in a recent issue of the Museum's *Bulletin*:

"In the retrospect of the Museum year three events, all different in character, stand out most prominently. They are the gift of Mr. Francis L. Leland, the largest gift ever received by the Museum from any person in his lifetime, the tragic death in the Titanic disaster of our beloved associate, Francis D. Millet, and the transfer from London and exhibition in the Museum of those of Mr. J. Pierpont Morgan's pictures which have hitherto been in England.

"The gift of Mr. Leland consisted of 1,200 shares of the capital stock of the New York County National Bank, of which he is President, which are now yielding an annual income of \$48,000, and represents a well-invested fund of more than \$1,000,000. It was made without solicitation. Up to the time of his gift Mr. Leland had given no intimation of any special interest in the Museum other than by becoming an annual member. Welcome as was the gift for itself, it was even more welcome as an evidence of confidence in the Museum's administration and appreciation of its public service.

"Of all those who met their death by

the fatal disaster to the Titanic there was no one whose place it will be more difficult to fill, no one whose service to the public was more constant and valuable, and no one who had to a greater degree the affection of his friends than Millet. That he should be known to everyone as 'Frank Millet' testifies to the personal attraction which he universally inspired. His services to the Museum date back as early as 1885, but it was for only two short years that we had the privilege of his presence on our Board and on our important standing committees.

"The exhibition of Mr. Morgan's pictures really opened after the close of the calendar year, but their transfer to the Museum and the arrangements for this loan exhibition fell within the year 1912. It therefore seems not inappropriate to chronicle in the present report this event, which occurred before our annual meeting, and to mention the extraordinary public interest which these pictures have elicited. This interest is best illustrated by the record of visitors for the first four Sundays during which they have been on exhibition. It has totaled the unprecedented number of 45,600, a larger consecutive Sunday attendance than has ever before entered the doors of the Museum. And it should be remembered that this number of persons visited the Museum within a period of twenty hours, for the Museum is open for only five hours of the afternoon on Sundays.

"With the exception of the Ashburton Correggio, the growth of our collections during the year has been rather in the line of systematically filling vacancies in different departments than in the purchase of single objects of great value.

"The History of the Museum, prepared by Miss Winifred E. Howe, with the collaboration of Henry W. Kent, is published simultaneously with the presentation of this report. * * * It is pathetic to learn, as we do in this history, of the number of efforts to start art museums in New York which preceded the establishment of the Metropolitan Museum in 1870, and which seemed at the time to have been so barren of re-

sults. It is even more pathetic to learn of the small dimension placed by the founders of our Museum upon their utmost ambition, and the pitiable response of the public in providing means to measure up even to their humble standard. Two hundred and fifty thousand dollars was all they sought to raise, and \$106,000 was all they could raise after nearly a year of effort! And this was in 1870! Such was the beginning of the Metropolitan Museum of Art, which, within the pages of this single annual report, little more than forty years later, records an annual cost of maintenance of over \$330,000."

ARTS AND
CRAFTS ON
CAPE COD

The Old Colony Union
of Bourne, Cape Cod,
which was organized by
Mrs. Francis C. Green

less than two years ago, has become a big power in the community and is doing a splendid work covering a field which perhaps no other arts and crafts association covers, that of a strictly rural community. It has a membership of about five hundred. Its Industrial Crafts School is only open in summer, but so much interest has been shown that classes have been conducted during the winter as well, the principal of the school going to adjacent villages as far down on the Cape as Cotuit and teaching all of the needlecrafts and basketry and weaving. There have also been classes in wood-working, weaving and domestic science, but the needlecrafts have been made a specialty.

NEWS ITEMS

The International Jury for the Carnegie Institute's Seventeenth Annual Exhibition is composed of the following: John W. Alexander, Henry Caro-Delvaile, William M. Chase, Charles H. Davis, Charles W. Hawthorne, Robert Henri, Rene Xavier Prinnet, W. Elmer Schofield, Gardner Symons, Irving R. Wiles and John W. Beatty, Director, President of the Jury, *ex officio*. This exhibition opens April 24th and continues until June 30th.

The Nineteenth Annual Poland Springs Exhibition of paintings will be held in the Maine State Building at Poland Springs from the early part of June until the last of September.

IN THE MAGAZINES

The leading article in *The Century Magazine* for April is on "The Post-Impressionist Illusion" by Royal Cortissoz, Art Critic of the New York *Tribune*. This article is a thoughtful unbiased consideration of the work and tenets of the post-impressionists and the conclusion drawn was that their "so-called" art is not art at all. Mr. Cortissoz declares that "they have not thought straight" and suggests that the "farce will end when people look at post-impressionist pictures as Mr. Sargent looked at those shown in London 'absolutely skeptical as to their having any claim whatever as to their being works of art.'" The frontispiece to this number of *The Century* is an engraving on wood by Timothy Cole, of Vemeer's painting "Young Woman with a Guitar," owned by Mr. John G. Johnson, of Philadelphia.

In the *Scribner's Magazine* an interesting article is published by Professor Frank Jewett Mather, Jr., on "University Study of Art in America," in which special reference is made to the series of "Princeton Monographs," the first of which, on della Robbia by Professor Allan Marquand, has just been published. This article appears in the department designated as "The Field of Art."

The *International Studio* opens with an article by Christian Brinton on "Evolution not Revolution in Art" wherein he endeavors to make clear the lineage of post-impressionists and cubists from saner painters of other days.

The *Architectural Record* publishes the second of a series of articles by Hamilton Bell, on "Contributions to the History of the English Playhouse," as well as, of special interest, an article on the work of Johannes S. Gelert, a Danish-American sculptor.

BOOK REVIEWS

FIFTY PAINTINGS BY GEORGE INNESS, WITH AN INTRODUCTION BY ELLIOTT DAINGERFIELD. Privately printed by Frederic Fairchild Sherman, New York. Limited Edition. Price \$20.00.

This beautiful volume supplements the monograph on "George Inness—the Man and His Art" written by Mr. Daingerfield and likewise published by Mr. Sherman in 1911. Again the typography is delightful, the book in itself a work of art. The illustrations are in monotyp, but very true and are most satisfactorily arranged in chronological order. Thus almost at first hand any one may study the development of the painter.

Among the works illustrated are "The Berkshire Hills" in the collection of George A. Hearn; "Hackensack Meadows, Sunset" in the New York Public Library; "Summer in the Catskills," the Butler collection, Art Institute, Chicago; "Autumn Oaks," Metropolitan Museum of Art; "The Coming Storm," Buffalo Academy of Fine Arts, and numerous other less familiar canvases in private collections. In every respect this is a valuable and important publication.

MASTERPIECES OF THE SEA, WILLIAM T. RICHARDS, A BRIEF OUTLINE OF HIS LIFE AND ART, BY HARRISON S. MORRIS, United States Commissioner-General to the Roman Art Exposition of 1911, etc. J. B. Lippincott Company, Philadelphia and London.

All who know and love the pictures of William T. Richards will welcome this intimate record of his life. Born in 1833, he found as a youth little to encourage his love for painting. There were no Art Schools and but few teachers. The young Richards struggled on "with such self-training and local aids as were available." Such was the prejudice against a man who followed art as a profession, that his marriage was bitterly opposed by the bride's father, a Quaker for whom "painting was an unhallowed thing, fit only for the elect."

Covering the period from 1850 to 1905 this history of an artistic career

possesses much more than a personal interest. It reveals to us the gradual development of art appreciation in our country, a development so slow that the young artist had a strenuous fight to keep the wolf from the door of his little home. The story of his hardships, of his gradual success and rising fame is related with sympathetic simplicity.

Seventeen colored plates, reproductions of his now famous marine paintings, show how great was Richards' contribution to this important branch of American Art.

THE ARTISTS' POINT OF VIEW, Embraced in a Series of Letters on Landscape Painting and kindred topics, by ROYAL HILL MILLESON. A. C. McClurg and Company, Chicago, Publishers.

This bright little book is interlarded with words of helpful wisdom, not only for those who paint landscapes, but for all who desire to understand their merits. Written by an artist in the form of letters to a would-be painter who has solicited his aid, scope is given for much amusing comment on the Phillistine view of art and artists. But the serious side of landscape painting is treated in a broad, reverential spirit and the advice given is sound and valuable. Evidently the pupil profits by it, for when he finally sends six landscapes to the artist, this teacher finds much to praise in his work. Each of the six canvases is carefully criticised, all the faults common to beginners being pointed out and emphasis laid on things essential.

A SHORT CRITICAL HISTORY OF ARCHITECTURE, BY H. HEATHCOTE STATHAM, Fellow of the Royal Institute of British Architects; Member of the Hellenic Society and of the Society for Roman Studies; Author of *Modern Architecture; Form and Design in Music; Winged Words*, and other works. B. T. Batsford, London, and Charles Scribner's Sons, New York, Publishers. Price \$3.75.

An excellent and comprehensive history of the evolution of architecture. It is difficult to understand how so much could be crowded into one small book without reducing the material to dry statistics; far from that, each chapter

is full of human interest. Beginning with the Pyramids (4,000 B. C.) Mr. Statham carries the fascinated reader through the great temples of Egypt, Persia, Greece and Rome, from whence are derived, in logical sequence, the Gothic Churches of France and England. Every step in their architectural development is illustrated by reproductions from old prints, drawings and photographs.

The book is divided into seven chapters, each of which is followed by a chronological chart. These charts will prove invaluable to all who wish to correlate history and architecture, as they show at a glance the great historical events that took place during the erection of the world's most famous buildings.

The author's comprehensive appreciation of the symbolic and poetic meaning that underlay this art in all the great periods, places him among those profound writers who have understood the true glory of architecture, and its revelation of the hopes and aspirations of humanity.

EDOUARD MANET: FRENCH ARTISTS OF OUR DAY SERIES, with an introduction by Louis Hourticq, Assistant Inspector of Fine Arts to the Town of Paris, and notes by Jean Laran and George Le Bas. J. B. Lippincott & Company, Philadelphia, William Heinemann, London, Publishers.

To all interested in the development of modern art this book must prove of absorbing interest. The word of Edouard Manet marks a new epoch in European and, consequently, American painting; for it was he who first pierced through the conventions of the academicians of his day, preparing the way for that brilliant group of Impressionists to whom our painters are so deeply indebted.

Like all who open a new path, Manet was subjected to the bitter criticism not only of the critics but of many of his fellow artists—men steeped in the traditions of the *École des Beaux Arts*. "His pictures met with practically nothing but laughter and derision. * * * We are paying for that laughter now. Whenever we are presented with the

misérable extravagances of some poor artist who sets the public giggling there arises a cautious critic to remind us of those who made fun of Manet."

The value of this book lies in its illuminating qualities; it holds before us the splendor of Manet's genius and shows us in what his work was lacking, for he often stumbled on the steep and rocky ascent, and was sometimes in doubt as to which way his road lay, being "always irresistibly attracted by dangerous experiments." But as he wrote in the catalogue of his now famous exhibit of 1867, "Nowadays the artist does not say, 'come and see faultless works,' but, 'come and see sincere work.'" No one who examines the forty-eight reproductions in this book can fail to admit the absolute sincerity of the man who sowed in hardship and adversity the glorious harvest reaped by Bastien-Lepage, Renoir and the host of other great painters who followed this bold forerunner, this modern spirit who overthrew the outworn conventions that he might "direct the future toward a new beauty."

ANTIQUES AND CURIOS IN OUR HOMES, BY G. M. VALLOIS, House Decoration Series, Frederick A. Stokes Company, New York, Publishers.

This charmingly written and delightfully illustrated book should prove of great interest to all lovers of old furniture, china, pottery, glass and silverware. The author makes delightful excursions into the different countries and epochs that have produced the marvelous craftsmanship, weaving into her descriptions bits of fascinating history or romance.

No one can follow the wanderings of this enthusiastic collector in England and France without sharing her pleasure in the discovery of strange shapes and unsuspected uses of old furnishings, nor can one fail to realize that the mill and factory worker of our day has lost much of the joy experienced by the old artist-artisans in creating these exquisite objects for household use and decoration.

BULLETIN

EXHIBITIONS

CARNEGIE INSTITUTE, PITTSBURGH. Seventeenth Annual
International Exhibition of Oil Paintings. . . . Apr. 24th—June 30th, 1913

SOCIETY OF WESTERN ARTISTS. Seventeenth Annual
Exhibition, Paintings, Sculpture, Mural Dec-
oration, Etching. Dec. 11th—May 31st, 1913
Louisville, Ky. April 9th-27th
St. Louis, Mo. May 6th-31st

CONVENTIONS

WESTERN DRAWING AND MANUAL TRAINING ASSOCIA-
TION, Des Moines, Ia. May 7th, 8th 9th and 10th.

THE AMERICAN FEDERATION OF ARTS FOURTH ANNUAL
CONVENTION, Washington, D. C. May 15th and 16th.

JUST PUBLISHED

A History of The Metropolitan Museum of Art

With an introductory chapter on the early
Institutions of Art in New York

By Winifred E. Howe

Three hundred and sixty-one pages
Sixty-four illustrations

For sale at the Museum
Price \$2.50

Landscape Architecture

is a quarterly magazine confined to
subjects pertaining to the develop-
ment of land for use and beauty,
whether in city, suburb, or country.

Subscription \$2 a Year. 50 Cts. a Copy

The Transactions of the American Society of Landscape Architects

1899-1908, has just been published.
It is bound in cloth and contains 127
pages 11x8 inches, illustrated. The
articles deal with parks, gardens,
city planning, planting, etc.

Price \$2

Special Offer

Cut out this advertisement and send it to
us together with \$3.50 and we will send you
a copy of the "Transactions" and a year's
subscription to "Landscape Architecture" be-
ginning with Volume III, No. 1 (October, 1912).

Address

Landscape Architecture
15 East 40th St. New York City

Please mention ART AND PROGRESS when writing to Advertisers

The Washington Directory

MEZZOTINTS, GRAVURES WATER COLORS

PICTURE FRAMING IN GOLD OR HARD WOODS
HAND CARVED FRAMES A SPECIALTY

VENABLE'S GALLERY 1225 G STREET

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS

Framing and Restoring Oil Paintings

MOORE BROS.
PHONE MAIN 1184 FORMERLY WITH V. G. FISCHER

ARTISTIC BOOK-PLATES, MONOGRAMS
CRESTS, COATS-OF-ARMS WEDDING INVITATIONS
RECEPTION AND DINNER CARDS

BREWOOD ENGRAVERS AND STATIONERS 519 THIRTEENTH ST.

HANDICRAFT STUDIO SHOP

1622 H ST., WASHINGTON, D. C.

HANDWROUGHT JEWELRY, INDIVIDUAL DESIGNS
POTTERY, BASKETRY AND METAL WORK

LEIZE R. GODWIN

ELIZABETH C. DAY

MUTH: ARTISTS' SUPPLIES

DRAFTSMEN'S AND ARTISTS' MATERIALS
OF EVERY DESCRIPTION AT FAIR PRICES

GEO. F. MUTH & Co., 418 SEVENTH STREET

Frederic B. Thomason **Insurance**

64-66 Wall Street
New York



Paintings and
Other Works of Art
covered against damage
from any cause whatsoever

A Summer School of Graphic Art

for the development of personal expression
will open at Ogunquit, Maine, the last week
in June.

For further information address

HAMILTON EASTER FIELD
106 COLUMBIA HEIGHTS BROOKLYN, N. Y.

The Carroll Art Galleries

Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects

SPECIALISTS IN

Interior Decoration

64 WEST 38TH ST. NEW YORK

Daniel A. Huebsch, Ph.D.

Illustrated Lectures on Art

Popular Courses The Master Artists

The Art Treasures of Europe

791 LEXINGTON AVE. NEW YORK CITY

Please mention ART AND PROGRESS when writing to Advertisers

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 17 Place Vendome

JUST PUBLISHED

AMERICAN ART ANNUAL

VOLUME X

FLORENCE N. LEVY, Editor

AN ILLUSTRATED RECORD OF THE YEAR'S ART
PRICES OF 2,265 PAINTINGS SOLD—REPORTS
OF 749 MUSEUMS, SOCIETIES AND SCHOOLS
WHO'S WHO IN ART

A BIOGRAPHICAL DIRECTORY OF 3,769 PAINTERS,
SCULPTORS, AND ILLUSTRATORS—ART MUSEUMS
IN SMALL CITIES BY ROBERT W. DE FOREST

Specimen Pages Sent on Request

CLOTH, 8VO

88 ILLUSTRATIONS

PRICE \$5.00 NET

PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS

FINE ARTS BUILDING—215 WEST 57th STREET—NEW YORK

ART AND PROGRESS

CONTENTS

THE CRAFTSMAN

By James Parton Haney

AN EXHIBITION OF WOMEN'S PORTRAITS BY MODERN ARTISTS

By A. E. Gallatin

THE CARNEGIE INSTITUTE'S ANNUAL EXHIBITION

By Anna Seaton-Schmidt

EQUESTRIAN STATUES

ROBERT VONNOH

EDITORIALS

NEWS ITEMS

NOTES

REVIEWS

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

Macbeth Gallery

Paintings by
American Artists

Catalogues of Special Exhibitions Mailed on Request

William Macbeth

450 FIFTH AVE., NEW YORK



FRINK
Picture Lighting

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and C. T. Reynolds Co.

101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

"The Appeal to the Great Spirit," the bronze equestrian statue by Cyrus E. Dallin, reproduced as a frontispiece to this number of ART AND PROGRESS, has recently become the property of the city of Boston and the Boston Museum of Fine Arts, at the entrance to which it now stands. It is the fourth of a series of equestrian statues of Indians which epitomizes the gradual conquest of the now vanishing race. The first, "The Signal of Peace," in Lincoln Park, Chicago, represents the friendly meeting of the white man and the Indian. The second, "The Medicine Man," in Fairmount Park, Philadelphia, shows the red man suspicious of the white invader. The third, "The Protest," which was shown at the St. Louis Exposition, signifies warfare. The last, "The Appeal to the Great Spirit," represents defeat, a lost cause appealed to the highest power. The statue has great dignity and at the same time dramatic feeling. At the Paris Salon of 1909, this statue received a gold medal. In 1911 a subscription was opened in Boston to secure it as a permanent ornament to the city. This subscription was eventually completed by a gift from Mr. Peter C. Brooks on the condition that the group should become the property of the Art Museum. Mr. Dallin was born in Utah and grew up in friendly contact with the Indians as well as under the broadening influence of Western thought.



THE APPEAL TO THE GREAT SPIRIT

CYRUS E. DALLIN

PERMANENTLY ERECTED AT THE ENTRANCE OF

THE MUSEUM OF FINE ARTS, BOSTON, MASSACHUSETTS

ART AND PROGRESS

VOLUME IV

JUNE 1913

NUMBER 8

THE CRAFTSMAN

BY JAMES PARTON HANEY

I hold with none who think not work a boon,
Vouchsafed to man that he may aid his kind
With offerings from his anvil, wheel or loom
Fashioned with loving hand and ardent mind.
All of the fine traditions and the skill,
Come from my elders through the long line down,
Are mine to use, to raise our craft's renown,
And mine to teach again with reverent will.
Thus do I live to serve, tho' least for pay,
With fingers which are masters of the tool,
And eyes which light to see the pattern's play,
As it unfolds, obedient to each rule
Of our dear Art. And all my craft is praise
To God—at once part homage and part song.
My work's my prayer, I sing the whole day long,
As Faith and Beauty shape the forms I raise.

AN EXHIBITION OF WOMEN'S PORTRAITS BY MODERN ARTISTS

BY A. E. GALLATIN

I

A GROUP of portraits of women, fifty-seven in number, by modern artists, was shown in New York during February. Of much interest and importance it proved to be, since most of the great masters of portraiture of this generation were represented, and by worthy examples of their art. The great majority of the subjects were American women, but the scope of the exhibition was thoroughly international in character, since American, English, French, Italian, Russian, Spanish, Swedish and German art-

ists all contributed examples. It was, therefore, an unusual opportunity to study, as well as to form or revise, opinions concerning the work of the modern men who have made portraiture their especial concern.

The term "fashionable portrait painter" is very loosely applied to-day by many critics, in dismissing with scorn the work of certain artists, as if this in itself eternally barred them from any serious consideration. They appear to forget that the great school which includes Gainsborough and Reynolds were

out and out fashionable portrait painters, and in every interpretation of the words. The caustic pastels of Degas in which he has depicted washerwomen and ungainly members of the *corps de ballet* of course are greater and more vital art than the disturbing fashion-plate portraits of Boldini, or the confectionery of a Madrazo. But the most ardent admirer of Degas, whose subtlety of draughtsmanship I do not think has ever been excelled, would not think of comparing these drawings with the noble portraits, let us say those of Philip IV, by Velasquez in the Prado. And this reminds us that the master from Madrid, as Whistler called him, the greatest artist the world has ever known, also falls into the category of "fashionable portrait painter," as most assuredly does also Sir Anthony Van Dyke.

II

Whistler's superb "Rosa Corder—Arrangement in Black and Brown" was unquestionably the *clou* of the interesting collection of modern portraits now under consideration, a painting which one critic said would make any exhibition important. Indeed, its masterly painting, superb composition and modeling, together with its restraint and dignity, placed it well above the other paintings and by comparison how superficial, vapid and insincere the Boldinis appeared! And yet, as will be noted later, Boldini is more than a mere clever technician, performing gymnastic stunts. Whistler was also represented by "The Little Blue Bonnet—Blue and Coral," which belongs to the later years and is an exquisite example of his art; this little painting of a child is as alluring and captivating as one of Romney's many portraits of the fair Emma. There were also shown the portrait of Mrs. Whibley, owned by Mr. Freer, "La Napolitaine," owned by Mr. Canfield, and a portrait of a girl's head, owned by Mr. Reisinger.

Eight examples of Sargent's portraits were on view, an interesting group which well displayed his brilliancy of technique and directness of brush work. Not a profound artist, Sargent, never nearly

as interested in his sitters as was Hals, the great master of vigorous brush work—never desiring to penetrate into the souls of his sitters like Velasquez, like Rembrandt, but quite content to record a swift, fleeting, impression. Such an example of his art, however, as the "Mrs. Thomas Manson"—she is seated on a sofa and wears a gown of iridescent red and green—does not belong to the later years and is less hasty and abrupt in execution. This was one of the most notable paintings in the exhibition and one that more than held its own with its competitors; its place in point of technical merit was immediately after the Whistlers.

The two Boldinis, of the usual type, full-length portraits in which the artist has not even penetrated as far beneath the mask of the face as has Sargent, but who *has* seen far beneath the sitter's outer garments—the last word in *chic*—at least demanded attention by their audacity, if for no other reason. But as I have said, Boldini is more than an immensely clever gymnast who depicts the woman of fashion in an amazingly piquant, even if neurotic, manner, although he is this also. His work shows rare manipulation and tremendous verve; it may repel, but on account of certain qualities, his art cannot be ignored. Unfortunate it is that an artist of his undoubted talent should be known principally by his fashion-plate portraits (and the son of a painter of saints!), for this is but one side of his artistic output; other of his paintings, including some charming little *genres*, show an extraordinary skill. A slight pencil sketch he made of Whistler at work, which has not been published, as well as two dry-points of the same artist, are shorthand notes marvelous in characterization.

Paul Troubetzkoy's art was represented by two sombre portraits, both of his subjects being attired in black, and with dark backgrounds. They were far removed from the work of the purely conventional and academic portrait painter and were decidedly engaging, without being actually brilliant in execution or composition; this adjective might, how-



ROSA CORDER—ARRANGEMENT IN BLACK AND BROWN

BY JAMES MCNEILL WHISTLER



MRS. THOMAS MANSON

JOHN S. SARGENT

ever, be applied to the artist's soundly painted portrait of a boy standing in a small open boat at sea, which is frequently seen at exhibitions in New York, and to the very attractive portrait of the Princess Paul Troubetzkoy, seated, in full sunlight, on a garden seat. The

artist's portrait of Mrs. Newbold Morris is also pleasing in pose and composition.

An example of Zorn's ultra modern art was also in this exhibition, a portrait even more direct in its handling of pigment than Sargent's. Zorn is not at his

best in portraiture; it is when painting or etching water—the sea or rivers—that his genius is seen at its best. Many of his dexterous paintings and etchings of this character, in which nude girls are often seen splashing in the rippling

Among the other portraits shown one especially remarked an attractive and spontaneously painted portrait, "Mrs. Thomas Hastings," by John W. Alexander; two portraits by Cecilia Beaux; a portrait of his wife, his favorite model,



THE LITTLE BLUE BONNET—BLUE AND CORAL
BY JAMES MCNEILL WHISTLER

water, figures absolutely natural and unconscious that they are being observed, are veritable masterpieces; Zorn has made a profound study of the sea as seen beneath a burning sun, and with lightning rapidity and much sensitiveness he is able to record almost momentary effects. This naturalism, however, is not conducive to great portraiture.

by Howard Cushing, whose paintings appeal by their engaging color and curious technique, and an example of Sergeant Kendall. One also noted a portrait of Madame Simone by Caro Delvaille, whose work possesses decided merits and whose career will repay following. A fine example of his work is in the Luxembourg; others of his por-

traits were shown earlier in the season in New York at a special exhibition. Then there was a very interesting and colorful Renoir, a group of whose smaller paintings formed an interesting exhibition in New York this winter; a little head of a child by Manet, superbly modeled, and a splendid piece of work in the portrait of Mrs. John Henry Hammond and child by Jean McLane; its design was most noteworthy, its coloring very fresh and attractive. Sorolla, Zuloaga, Shannon, Lenbach and a dozen other artists were also represented.

III

One recalls the notable assemblage of portraits of one hundred women held in Paris in the spring of 1909—half of them by English painters of the eighteenth century, half of them the work of French artists of the same period. As a rule, comparisons are odious, but that on occasion they may be instructive was proven in this case, for nothing could have been more interesting than comparing and considering the genius of these English and French masters, in pondering over their racial and temperamental differences. First, we viewed the interpretations of varying degrees of beauty, charm and virtue seen in the sitters of Gainsborough, Hoppner, Raeburn, Romney, Reynolds, Cosway and Downman. Then we regarded the canvases of Fragonard, Boueher, Greuze, Nattier, Vignée-Lebrun. And what a

procession all this was—Queens and *grande dames*, dignified and stately, patrician and gracious in their demeanor, proud representatives of the old *noblesse*; now there were paraded before us ripe beauties, as fair and engaging as they were frail. Contemplating this vision of charm and wit and loveliness one exclaimed: "Surely in no other epoch has fair woman had at her command such a group of artists to perpetuate her beauty and graces!"

Such an observation contained, indeed, much truth, although none of the eighteenth century artists, considered simply as painters, can, of course, be delegated to the first rank, in company with Velasquez, with Titian. Several of the nineteenth century men, Whistler and Sargent among them—and on occasion Lavery and Shannon—have equalled the performances of the men of the eighteenth century; Sargent's "Mrs. Manson," as well as other of his rather earlier works, need not fear comparison; Whistler's "The Little Blue Bonnet" would not suffer by being placed next a Romney, to which I have compared it. The latter artist's "Rosa Corder," although not as fine in quality as his "Miss Alexander," the "Carlyle" or the "Mother," at the same time would not suffer if placed in proximity to a Velasquez. Certainly, none of the other pictures shown in this exhibition could stand this test, a supreme one, but then how few other pictures of modern times could!

THE CARNEGIE INSTITUTE'S ANNUAL EXHIBITION

BY ANNA SEATON-SCHMIDT

PITTSBURGH is again the fortunate possessor of an unrivaled annual international exhibition. The 352 paintings shown are of such high merit as to resemble a choice loan collection, rather than a yearly salon. By limiting the number of pictures accepted, it has

been possible to establish a much higher average than is obtained even in the Paris salons, where the fine paintings of a few great artists are often obscured by the hundreds of mediocre canvases.

There are some, however, who object to this strict limitation, claiming that the



THE MANOR HOUSE

AWARDED MEDAL OF THE THIRD CLASS

GIFFORD BEAL

jurors have grown too conservative and that the Carnegie Institute admits only the work of those who have already "arrived," thus depriving the public of the stimulus and incentive of a more comprehensive exhibition. Such criticisms seem unfair to the noble spirit of this institution which strives to use its splendid opportunities for the betterment and enlightenment of the people by securing, not youthful experiments in art, but the accomplished work of the world's greatest artists, and no unprejudiced critic can visit these galleries and fail to be impressed by the really magnificent paintings displayed.

There are no epoch-making canvases, but many possess those high, imaginative qualities inherent to all great works of art. Every picture, without exception, shows conscientious workmanship, without which the greatest genius fails to express any coherent message.

The sensational pictures, recently ex-

hibited in New York, do not belong in the exhibition of such an institution as the Carnegie, to which for seventeen years the citizens of Pittsburgh have turned for guidance in all the arts. Everywhere the so-called "progressives" are denouncing conservative institutions, but, after all, some kind of a standard must be upheld, and is it not the much-abused "conservatives" who are preserving the world's equilibrium?

That the distinguished artists who composed the jury were open to new phases in the evolution of painting, when combined with earnest sincerity, is proved by the acceptance of Fechin's "Lady in Pink" and of Bellows's "Circus." The latter was not only hung "on the line," but received an honorable mention. A few years ago George Bellows and Robert Henri belonged to "The Insurgents," a group of men who preferred to exhibit independently of all juries. To-day, Robert Henri is a member of



THE MARBLE WORKER

GLYN W. PHILPOT

AWARDED MEDAL OF THE FIRST CLASS

the Pittsburgh jury and Bellows has two pictures in the exhibition. Both men have proved themselves to be great artists; as has Maurice Denis, who recently graduated from the Salon des Independants to the Société Nationale! So will it be with all the young artists of

real talent when the excitement of producing "Freak Pictures" dies away and they settle down to serious work. This upward progress is a natural evolution and the younger generation, knocking at the doors of the Carnegie, will find an eager welcome as soon as their paint-



PORTRAIT

RICHARD E. MILLER

ings are worthy to be placed beside the work of Mary Cassatt, Renoir, Monet, Junghanns, Woodbury, Francis Murphy, Charles Davis and the many others whose splendid paintings adorn these galleries.

The first room of the exhibition is en-

tirely devoted to the work of Lucien Simon, whom Rodin places among the greatest living artists of France. His twenty-six paintings will be considered in a later article.

In the next gallery hangs "The Marble Worker," by Glyn W. Philpot, to which



GRANDMOTHER'S DRESSING GOWN

AWARDED HONORABLE MENTION

FRED G. GRAY

was awarded the first prize—a gold medal that carries with it \$1,500. Mr. Philpot is an Englishman, and belongs to that strong young school of portrait painters which is carrying on the mag-

nificent traditions established so long ago by England's world-famous portraitists. The second medal with \$1,000 went to Henri Martin of Paris, for his lovely mural decoration entitled "Autumn."



TIRED OUT

AWARDED HONORABLE MENTION

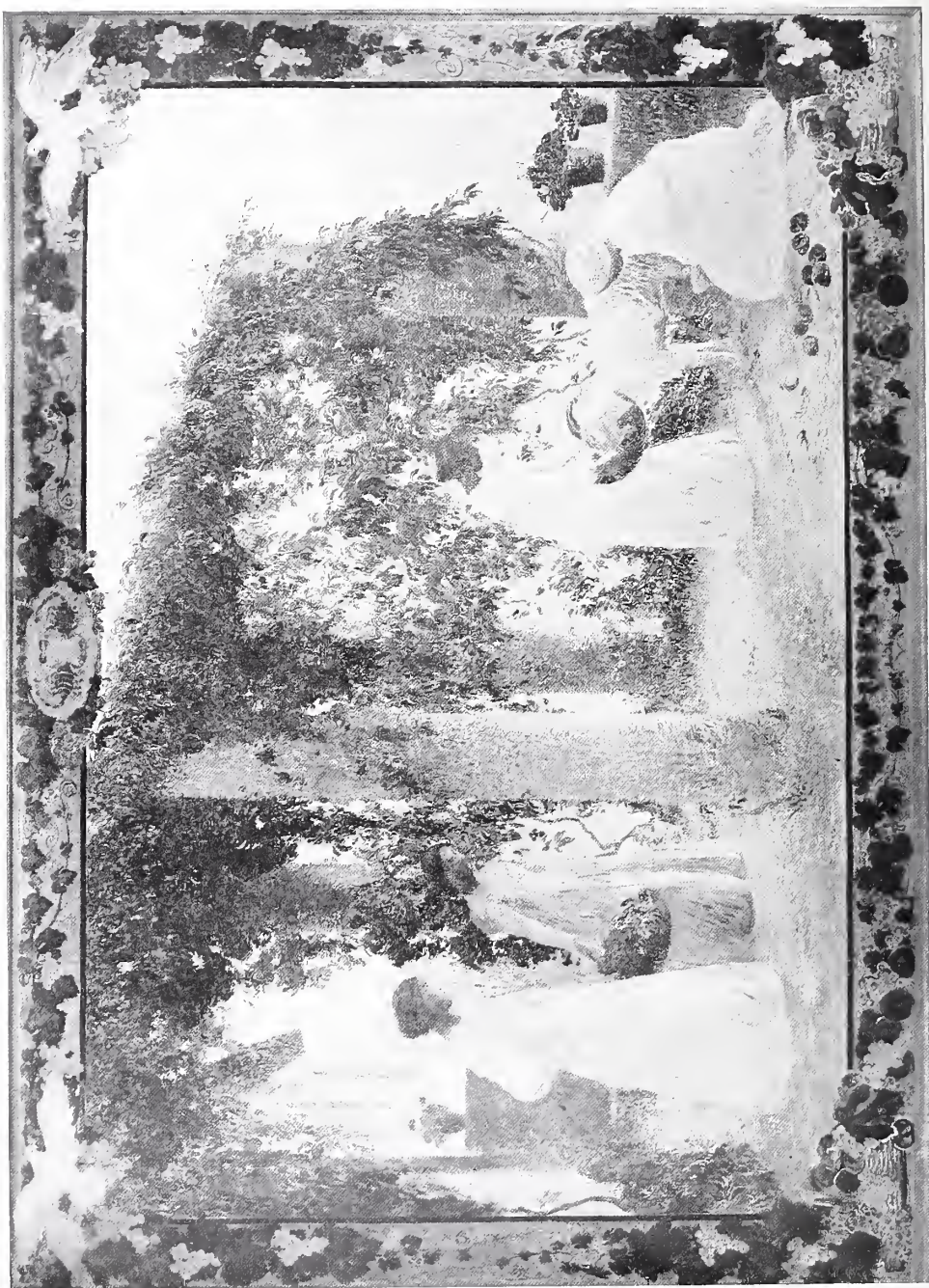
LEOPOLD G. SEYFFERT



EAST RIVER

AWARDED HONORABLE MENTION

HAYLEY-LEVER



AUTUMN

AWARDED MEDAL OF THE SECOND CLASS

HENRI MARTIN

Martin is one of the most successful mural painters since Puvis de Chavannes; indeed, it was the master himself who discovered the genius of the then young Provençal and predicted his brilliant future. Going one day to the Salon where Henri Martin's decorations were exhibited, he exclaimed, "There is the artist who will be my successor."

The third prize with \$500 was carried off by an American, Gifford Beal, of New York. "The Manor House" is an excellent example of broad, solid treatment and rich color—reminiscent of Constable rather than of any of the French or American landscape painters.

Honorable mentions were awarded to Arthur B. Davies, George W. Bellows, Fred G. Gray, Hayley-Lever, Leopold Gould Seyffert and Arthur Streeton. "Sleep," by Arthur B. Davies, would probably have received the first medal had his figures shared the perfection—the transcendent enchantment—of the landscape. One of our greatest poet-painters, in his magic interpretation of nature, it is to be hoped that Mr. Davies will not be influenced by any foreign tendencies, but will continue to give us his sane, yet exquisitely poetic works.

"O ye of little Faith," by Emil Carlsen, is one of the most beautiful of modern religious pictures. All this artist's well-known skill in rendering clouds

and sea—technical knowledge acquired through long years of study—is here used to enhance the spiritual significance of the white-robed figure of Christ as He walks towards us on the shining waters. There is nothing sentimental nor weak in this lovely transcription of the Bible story which carries the conviction of deep religious faith. Frederick J. Waugh has one of his glorious marines, and Edward W. Redfield a landscape that embodies the very spirit of spring. Jonas Lie, L. H. Meakin, Gardner Symons, John W. Alexander and many other of our well-known painters have canvases that would lend distinction to any exhibition.

The beauty of these pictures is greatly enhanced by their perfect lighting and harmonious setting. The walls, covered with stained burlaps, make such perfect backgrounds that they seem specially prepared for each painting. There is no crowding and the spacious galleries present a delightful harmony of ensemble that tempts the weary art-lover to linger here for repose and enjoyment.

It is to such exhibitions that our people turn with supreme confidence, knowing that their beauty must lead our young artists to seek those Elysian fields where dwell the seer, the poet; that there they may create for life's refreshment a noble, serene, American art.

EQUESTRIAN STATUES

THE "Man on Horseback" has been popular among memorial builders in this country partly, perhaps, on account of symbolizing the imperial conqueror. The first equestrian statue ever erected in this country was in fact to a Monarch, George III, of England; being set up by the loyal British colonists on Bowling Green, New York, in 1770. This we are told by a chronicler of the time was the work of "the celebrated statuery, Mr. Milton, of London." It represented His Majesty in crown and royal robes mounted upon a rearing steed, the equi-

poise of which was maintained by a handsome flowing tail firmly fixed to the pedestal. This statue was of lead finely gilded, and six years after its erection was torn down by ruthless iconoclasts and made into 42,088 rebel bullets. Thus did the first equestrian statue in this country conjoin utility with beauty.

Clark Mills' "Jackson" in Washington, dedicated in 1853, which was cast from cannon captured in the Mexican War, was the next in point of time to be erected. After which came others in quick succession. The list though large



GENERAL THOMAS

WASHINGTON, D. C.

J. Q. A. WARD

is ever increasing. A few are notable for merit. That the statue of General Thomas, by J. Q. A. Ward, erected in Washington in 1879, is one of the best, all critics are agreed. The "Washington" by H. K. Brown in New York has also received universal commendation. Saint-Gaudens' "Sherman" in which allegory is so successfully set forth with historical fact is another significant and unusual achievement; as are the "Washington" by Daniel C. French and E. C. Potter, presented to the French nation by the Washington Memorial Association, composed of patriotic American women, and Paul Bartlett's "Lafayette," likewise erected in Paris, which was paid for by contributions of patriotic American school children and in their name presented to the people of France.

These are all memorials to national heroes. Among other equestrian statues of this class to which attention should also be called are the "Washington at Valley Forge," by Henry M. Shrady, in Brooklyn; "General Siegel," by Karl Bitter, in New York; "McClellan," by MacMonnies, in Washington, and "Grant" and "Hooker," by French and Potter, one in Philadelphia and the other in Boston. Of a different character, but no less significant is the equestrian statue of an Indian, by Cyrus E. Dallin, reproduced in this number of ART AND PROGRESS. The heroic statue of "St. Louis," by C. H. Niehaus, in St. Louis, and the spirited statues of "Kit Carson," one by Lukeman and Potter, and the other by MacMonnies, both for western cities, also deserve more than passing mention.



GEORGE WASHINGTON

PARIS, FRANCE

DANIEL C. FRENCH AND E. C. POTTER

PRESENTED TO THE FRENCH NATION BY THE WASHINGTON MEMORIAL ASSOCIATION

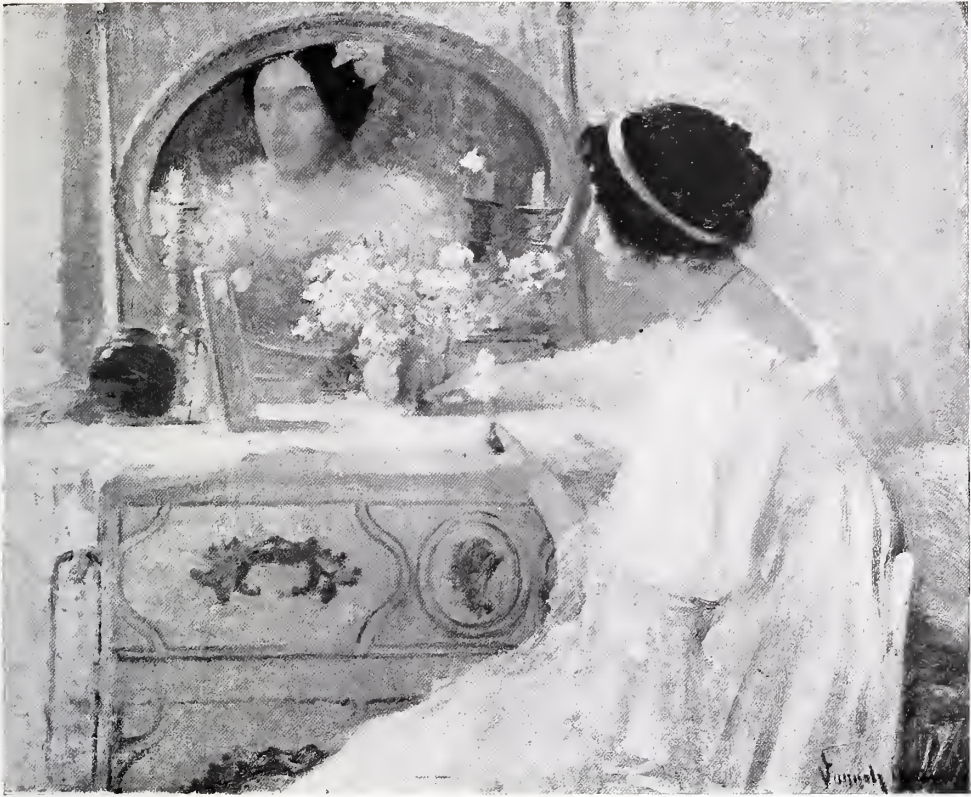


LAFAYETTE

PARIS, FRANCE

PAUL WAYLAND BARTLETT

PRESENTED TO THE PEOPLE OF FRANCE BY PATRIOTIC AMERICAN SCHOOL CHILDREN



SWEET PEAS

ROBERT VONNOH

ROBERT VONNOH

AMONG contemporary painters few are more versatile than Robert Vonnob, reproductions of whose works are found on this and following pages. Mr. Vonnob excels as a painter of portraits, landscapes and figures; he holds fast to academic tradition and at the same time may be reckoned with those who are in the vanguard of progress. When it is a portrait he is painting his work is built up seriously and solidly, but when perchance the canvas on his easel is a figure composition, the object of which is primarily to charm, his touch is as light as that of the gayest and his effects as spontaneous as those invariably obtained by first intent. In fact, Mr. Vonnob is one who, as the saying goes, "mixes his paints with brains"—one who not only feels, but thinks and studies. He is indeed a theorist, many years of

teaching compelling him to crystallize his convictions, and his theories are well founded and sound.

Born in Hartford, Connecticut, in September, 1858, Robert Vonnob studied first at the Massachusetts Normal Art School in Boston and then in the Julian Academy in Paris under Boulanger and Lefebvre. After returning from abroad in 1883 he taught first in the Cowles Art School, Boston, and then in the school of the Museum of Fine Arts, Boston, and the Pennsylvania Academy, Philadelphia. With his teaching went hand in hand production; the principles that he laid down in the class room he demonstrated in his own work, which, however, he never permitted to become merely pedagogical. His portraits—in fact, all of his paintings—are essentially reticent, but they are never timid nor stereotyped. He is



DR. TALCOTT WILLIAMS

ROBERT VONNOH

a good draftsman, a good colorist, a skillful technician, but he is something more than all these, he is inherently an artist. His pictures do not astound by their cleverness, he resorts to no trickery to attain effects, but they wear well upon acquaintance. He is not a psychologist painting that which is unseen, but he has clear vision, and seeing accurately he transcribes truly. His portraits of Dr. Weir Mitchell, the distinguished author and physician, and of Dr. Talcott Will-

iams, the head of the lately established School of Journalism of Columbia University, both of which are reproduced herewith, are strong characterizations yet they are painted with reserve and without display of technique. His portrait of Mrs. Vonnoh, best known as Bessie Potter Vonnoh, the sculptor, is no less excellent as a likeness while possessing at the same time certain pictorial qualities. These are all toneful canvases, painted in a medium key, indoors



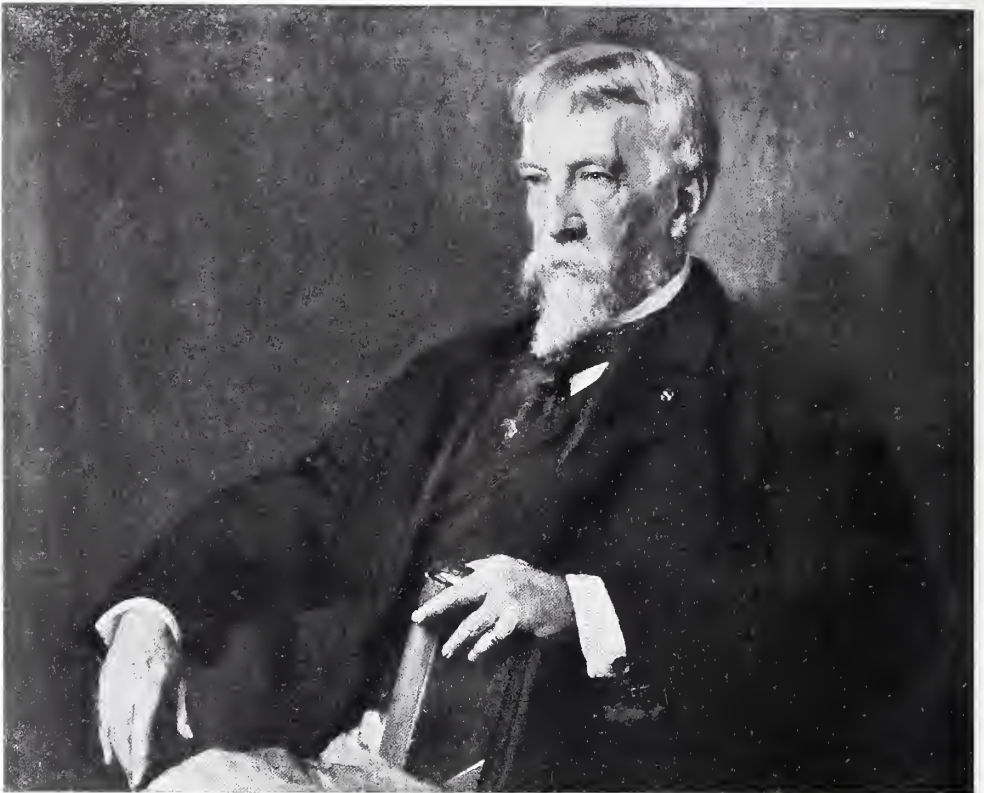
MRS. ROBERT VONNOH (BESSIE POTTER VONNOH)

ROBERT VONNOH

with the usual lighting as the people themselves might most frequently be seen. Not so the canvas entitled "Sweet Peas" or half a dozen others produced last summer in France and shown in the current exhibitions this winter. Here

the key is high, the illusions of light and air striking. These subjects are attacked as artistic problems and solved with not only consummate skill, but thorough knowledge of art.

The same may be said of Mr. Von-



DR. WEIR MITCHELL

ROBERT VONNOH

noh's landscapes, though they occupy, as it were, the middle plane between the portraits and the recent figure paintings, they are more reticent and less spontaneous than the latter, they are toneful rather than vibrant, gently satisfying rather than moving. But theirs is a lasting charm, making itself felt, not only on the instant, but as intimacy increases and the artist's message is more fully understood.

Mr. Vonnoh's winters are spent in New York, his summers at Grez-sur-Loing in France.

Mr. Vonnoh is a member of the National Academy of Design, New York Architectural League and the Fellowship of the Pennsylvania Academy of the Fine Arts, also a corresponding member of the Munich Secession.

Among the awards which he has received are honorable mention, Paris Salon,

1889; medals at the Paris Expositions of 1889 and 1900, and at the Pan-American Exposition at Buffalo 1901 and at Charleston 1902; in 1904 he received the Thomas R. Proctor portrait prize for work shown in the National Academy of Design's Annual Exhibition. Among his best-known paintings in addition to those illustrated herewith are "Companion of the Studio," "Portrait of the Artist," "November," "John G. Milburn," "Hon. John Russell Young," "Attorney-General Grills" and "Postmaster-General Charles Emory Smith."

Mr. Vonnoh's latest work is a portrait of Charles Francis Adams, President of the Massachusetts Historical Society. Among his pupils are to be numbered such painters of distinction as E. W. Redfield, Robert Henri, W. E. Schofield, Maxfield Parrish, Hugh Breckenridge and Charles Morris Young.



"GOOD NIGHT"

A SMALL BRONZE

BESSIE POTTER VONNOH



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMAN OF STANDING COMMITTEES

Herbert Adams	Francis C. Jones
John W. Alexander	Percy MacKaye
T. Lindsey Blayney	Lee McClung
Henry Turner Bailey	F. L. Olmsted, Jr.
Ralph Adams Cram	C. Howard Walker

PUBLICATION COMMITTEE

Francis W. Crowninshield	David Lloyd
James Barnes	D. C. Phillips, Jr.
A. E. Gallatin	

BUSINESS MANAGER

R. M. Hooker, 168 Duane Street, New York

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV JUNE 1913 No. 8

"THE ILLUSION OF PROGRESS"

In a paper read before the joint meeting of the American Academy of Arts and Letters and the Institute of Arts and Letters last December, which has just been published in *The Century Magazine*, Mr. Kenyon Cox declared that progress in art is an illusion. This is at first glance a novel point of view and one which invites scrutiny. As Mr. Cox says, "in these days all of us are to some extent believers in progress," and therefore to be told that our faith, so far as the fine arts go, is unfounded, is a shock from which we naturally recoil. Reviewing the facts of history thoughtfully, however, the honest-minded must admit the reasonableness of Mr. Cox's

statement, for as witnesses against us are arrayed Homer, Bach and Beethoven, Phidias and Michelangelo, the builders of Greece and Rome and of the Gothic cathedrals, the painters of Venice, of Spain and of Holland, great lights that burned in different epochs as beacons, no one brighter than the other though with varied quality of flame. The history of art, after its early stages, being very evidently "a history of losses here balancing gain there, of new means of expression acquired at the cost of an old one." The first essential, Mr. Cox affirms, of the production of a great work of art is a great man; "You can not have the art," he says, "without the man, and when you have the man you have the art." "His time and his surroundings will color him," he continues, "his art will not be at one time or place precisely what it might be at another; but at bottom the art is the man, and at all times and in all countries is just as great as the man."

The lesson that Mr. Cox aims to impress is not, as some might suppose, disbelief in the future or to any degree cessation of effort, but rather the avoidance of demand for novelty, and instead, increased appreciation of genuine intrinsic worth. He urges that we judge every new work for "what it is or appears in itself to be, asking of it that it be noble and beautiful and reasonable, not that it be novel or progressive," because "if it be great art it will always be novel enough, for there will be a great mind behind it and no two great minds are alike."

This is all very true and, after all, very encouraging. We are not called upon to surrender our ideals, but to cherish them; not to look backward, but forward, remembering that it may be our privilege to light a beacon, and that it is our duty to make the conditions such that once lighted it will burn most brightly. For whether there is progress in art or not, we know that art is in itself inalienably allied with the progress of civilization, and that great men are only born in the ripeness of time of great nations. Let us not despair therefore, but hold to the best.

J. PIERPONT MORGAN

For many years Mr. J. Pierpont Morgan has been a conspicuous figure in the art world, not only on account of his lavish purchases, but of his astute judgment. The years of his presidency of the Metropolitan Museum of Art were marked by extraordinary development. He was a great lover of art as well as a great collector. No more fitting tribute has been paid to his memory than that printed on the cover of the April number of the *Bulletin of the Metropolitan Museum of Art* which read as follows: "J. Pierpont Morgan, great citizen of great heart, great mind, great will. Knowing that art is necessary to upholding the ideals of a nation he gave to the Museum generously of his possessions and more generously of himself."

In an address delivered at the memorial meeting held at the New York Chamber of Commerce Mr. Robert W. de Forest said: "Mr. Morgan was easily the greatest art collector of his time. Was it the mere pleasure of possession, the ambition to have and be known to have the choicest objects of art, which attracted him? No, not primarily, though such pleasure and such ambition there must have been. He loved art for art's sake. His taste was highly cultivated and rarely erred. He trusted his own judgment in selection, and his mental operation was as intuitive and instantaneous when applied to the purchase of a picture as to a business transaction. * * * He frequently paid large prices. He used to say, 'No price is too large for an object of unquestioned beauty and known authenticity.' And he acted on this belief. No wonder he vexed the souls of amateurs whose purses were more slender, and excited the envy of museum directors whose government grants were insufficient to compete with his large resources. But now that he has brought all these acquired treasures to our own country, which one of us will say that his was not the broader perspective? * * *

"Mr. Morgan was interested in our Metropolitan Museum from its very be-

ginning. He was one of that courageous band of public-spirited citizens who worked for a year to raise the pitiful \$106,000 with which it was started. He became a trustee in 1888 and was elected President in 1904. From that time it became with him an absorbing interest. He would drop any piece of business at any time to give thought to its affairs. * * *

"Our Metropolitan Museum was not the only art institution in which he was interested. He had a broad vision of a great American Academy at Rome, formed by the union of the original Academy with the American School for Classical Study, established high on the Janiculum overlooking the Eternal City. That dream he was turning into reality when he was taken away.

"His loss to our Museum and to the cause of art would be irreparable except for that which, while living, he has done, and that which, though he be dead, his example will inspire others to do."

FRANCIS BULLARD

The Museum of Fine Arts of Boston has received as a bequest from the late Francis Bullard a valuable and comprehensive collection of engravings by Turner—a collection that places the Museum in this regard, at least, in an equal if not superior position to the British Museums.

Mr. Bullard, whose death occurred on the sixth of last February, was for some time a director of the American Federation of Arts, and for many years the Chairman of the Committee on Prints of the Boston Museum of Fine Arts. During the past two years Mr. Bullard contributed to the *Print-Collector's Quarterly* two articles of wide significance, concerning the collecting of prints. As a collector he was generous and open-minded.

In a recent issue of the *Bulletin of the Boston Museum of Fine Arts* the following tribute to the services he rendered that institution was published: "Devoted through his own love for prints, and accomplished through his persistent study

of and association with that art, Mr. Bullard gave of his time and intellect, as well as of his money, unstintedly to the development, not only of the Print Department in this Museum, but also to the greater appreciation of this form of art by a wide circle. His own valuable collection of prints served him as a constant storehouse for pleasure and study, and his keenest enjoyment was that of showing it to other amateurs only too glad to see the collection and to hear Mr. Bullard's cultivated conversation about his possessions. Not more than ten years ago the Department of Prints occupied a small cellar room in the old Museum; it had few visitors and little vigor as an interest to more than a small circle. The Curator at that time, a man of profound knowledge in his department, found in Mr. Bullard an enthusiastic supporter, so that the foundations were laid for the development of the department into what we hope it will shortly become—the most vigorous center of the interest in prints in this country."

NOTES

THE FELLOWSHIP OF THE P. A. F. A.

The Fellowship of the Pennsylvania Academy of the Fine Arts has started what is perhaps an entirely new movement in art: placing exhibitions of paintings, including illustrations, in the Public Schools. This season three groups of forty-five pictures each have been so placed, seven schools being benefited. This means that 15,000 school children and their teachers have had an opportunity to see good pictures for four weeks of the year.

The parents and friends are invited to the exhibitions and in most instances the privilege is greatly appreciated.

The teachers speak enthusiastically of the educational value of the pictures; one principal says, "We have had nothing for years so helpful as these pictures." The Board of Education, rec-

ognizing its importance, has made an appropriation this year for installing Fellowship Exhibitions in the Public Schools of Philadelphia.

The District Superintendent and the Superintendent of Drawing decide where the particular exhibitions shall be located. The Fellowship selects the pictures and arranges them in each school.

A small group was placed in the children's department of one of the Public Libraries where the attendance is 35,000 per annum.

The Association has continued sending out traveling exhibitions to nearby towns—last year to Pottstown, York and Harrisburg; this year the American Federation of Arts placed the pictures in New Bedford, Massachusetts, and Wilkes-Barre, Pennsylvania.

In May these pictures were collected and shown in the galleries of the Plastic Club and the Sketch Club.

A fund has been established to purchase pictures from this exhibition for a permanent collection.

Members of the Fellowship loan the pictures which are selected by a jury whose place in art assures a good group. For 1913 the jury was Charles Gaffy, Hugh H. Breckenridge, Jessie Willecox Smith, Janet Wheeler, Elizabeth Sparhawk-Jones, Fred Wagner and Richard Blossom Farley. Among the exhibitors are such well-known artists as Violet Oakley, Frank Walter Taylor, Martha Walter, Joseph T. Pearson, Jr., Charlotte Harding Brown, Alice Kent Stoddard, Leopold G. Seyffert and others.

In addition to the exhibitions the Association has had several evening meetings for the discussion of art matters. There was a Chinese Supper. About fifty members took part in the Meschianza Scene of the Historial Pageant in Fairmount Park.

Five hundred former and present students of the Academy responded with marked spontaneity to the Durbar and fête given by the Fellowship in honor of John E. D. Trask, Secretary and Manager of the Academy, on the eve of his departure to take up his new duties as chief of the Department of Fine Arts in

the Panama-Pacific International Exposition.

At the Artists' Evening, the prize given annually by the Fellowship was awarded to Leopold G. Seyffert—his work being voted the best in the Academy's Annual Exhibition by a painter or sculptor who has been in the Academy Schools within the last ten years.

As a result of these varied activities one hundred new members have been elected this year.

A member must have studied at the Academy of the Fine Arts. The list includes Grafty, Redfield, Beaux, Schofield, Henri, Pennell, while among the associates are such painters as Carlsen, Chase, Weir and Vonnoh.

ART IN CHICAGO

On April 22d an exhibition of the works of the late William Keith of California was opened in the Art Institute of Chicago and on April 25th the Besnard Exhibition, shown first in Boston then in Buffalo and Cincinnati, was set forth. The International Exhibition which was brought from New York to Chicago created an enormous amount of interest, increasing the attendance to a vast extent.

During the month of May an exhibition of contemporary Spanish paintings is on view at the Art Institute. It consists of about sixty works collected in Madrid by Miss Ethel L. Coe, an instructor in the Art Institute School. Miss Coe was invited to Madrid by Sorolla during his visit to Chicago and has been in Madrid about a year and a half. In gathering the collection she has had the assistance and co-operation, not only of Sorolla, but of Señor Manuel Cossio, the distinguished critic, author of "El Greco," and of Señor Castillejo, well-known both as a publicist and as a man of taste. A few of the works have been in the Paris Salon, but most of them are fresh from Spain. Some of the artists who will be represented are Sorolla, Gonzalo Bilbao, Villegas, Cecilio Pla, Sotomayor, José Garnelo, Morera, Anselmo Nieto, Najera, Manuel Benedito

and Eduardo Chicharro. Zuloaga will be represented by some works borrowed from New York. The collection will be exhibited in other cities after it has been seen in Chicago.

An unusual marine by George Inness has been added by Mr. Edwin B. Butler to the already notable collection of works by this artist owned by the Institute. An important painting by Winslow Homer, "Watching the Breakers," has been presented to the Institute by The Friends of American Art.

A SUCCESSFUL EXHIBITION

The Secretary of the Chicago Society of Etchers, Mrs. Bertha E. Jaques, announces that the annual exhibition of 1913 in the Art Institute of Chicago was a success in point of excellence, in interest manifested and in the sales, the latter amounting to \$1,847 in eighteen days.

Each week-day during the exhibition, members of the Society demonstrated the printing of plates in the gallery where crowds listened with interest to explanations of etching and printing.

The exhibition was opened with a play, "Holbein in Cheapside," written by Thomas Wood Stevens and Kenneth Sawyer Goodman, performed by the Students' League in Fullerton Hall of the Art Institute, and 600 tickets were issued to Associate Members and their friends.

With the fund accruing from ten per cent of the dues from Associate Members and contributions, for the purchase of etchings to present to the permanent collection of the Art Institute, eleven etchings were selected by a committee of three Associate Members and purchased by the Society.

THE BEST ART IN AMERICA

About a year ago a circular was sent out by a special Committee on Art in the Public Schools, of the American Federation of Arts, stating a desire on the part of the Committee to ascertain a consensus of

opinion with regard to the best works of art in the United States in architecture, sculpture, mural decoration, painting and handicraft. This Committee was composed of Mrs. Stevenson Burke, President of the Board of Directors, Cleveland School of Art; Mr. James Hall, until recently Director of the Art Department of the Ethical Culture School, New York City; Mr. C. Valentine Kirby, Director of Art Instruction, Pittsburgh, and Mr. Henry Turner Bailey. Between 2,000 and 3,000 circulars with blanks were sent out and a surprisingly small number, about seventy in all, were filled out and returned.

This meager response might well have signified failure of effort, but for the fact that among those replying were architects, painters, sculptors and other persons of high standing and distinction. Quite naturally the vote was scattering and the complete list long, but we print herewith the first fifteen works in each class, receiving the most votes. This list is not given as authoritative, but as the result of an interesting experiment and one worthy of further consideration.

ARCHITECTURE

Boston Public Library, Boston, Mass.
McKim, Mead & White.
United States Capitol, Washington, D. C.
Latrobe & Walters.
New York Public Library, New York.
Carrere & Hastings.
Pennsylvania Railroad Station, New York, N. Y.
McKim, Mead & White.
Trinity Church, Boston, Mass.
Richardson.
Columbia University Library, New York, N. Y.
McKim, Mead & White.
Library of Congress, Washington, D. C.
Smithmeyer, Peltz & Casey.
J. P. Morgan's Library, New York.
McKim, Mead & White.
Minnesota State House, St. Paul, Minn.
Cass Gilbert.
Madison Square Garden, New York.
Stanford White.

St. Patrick's Cathedral, New York, N. Y.
Renwick & Aspinwall.
Cathedral of St. John the Divine, New York, N. Y.
Heins & LaFarge.
West Point Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson.
White House, Washington, D. C.
James Hoban.
New York City Hall, New York, N. Y.
Mangin & Maccomb.

SCULPTURE

Lincoln, Chicago, Ill.
Saint-Gaudens.
Shaw Memorial, Boston, Mass.
Saint-Gaudens.
Sherman, Central Park, New York, N. Y.
Saint-Gaudens.
Death and the Sculptor, Boston, Mass.
French.
Adams Memorial, Washington, D. C.
Saint-Gaudens.
Admiral Farragut, New York, N. Y.
Saint-Gaudens.
Nathan Hale, New York, N. Y.
MacMonnies.
The Sun Vow, Owned by W. T. Evans, Montclair, N. J.
MacNeil.
Washington, Union Square, New York, New York.
Henry K. Brown.
Greek Slave, Washington, D. C.
Hiram Powers.
Bacchante, New York, N. Y.
MacMonnies.
Michelangelo, Library of Congress, Washington, D. C.
Paul W. Bartlett.
Sailors' and Soldiers' Monument, Brooklyn, N. Y.
MacMonnies.
Minute Man, Concord, Mass.
French.
Tomb of Duveneck, English Cemetery, Florence, Italy.
Duveneck.
Mares of Diomedes, New York, N. Y.
Gutzon Borglum.

MURAL DECORATIONS

Quest of the Holy Grail, Public Library,
Boston, Mass.

Edwin A. Abbey.

Freize of the Prophets, Public Library,
Boston, Mass.

John S. Sargent.

Evolution of the Book, Library of Con-
gress.

John W. Alexander.

Ascension of Christ, Church of Ascen-
sion, New York, N. Y.

John LaFarge.

Flight of Night, Capitol, Albany, N. Y.

William M. Hunt.

Lyric Poetry, Library of Congress.

Henry O. Walker.

Triumph of Religion, Public Library,
Boston, Mass.

John S. Sargent.

Power of the Law, Appellate Court
House, New York, N. Y.

E. H. Blashfield.

Old King Cole, Knickerbocker Hotel,
New York, N. Y.

Maxfield Parrish.

Dome Decoration, Library of Congress.

E. H. Blashfield.

Treaty of the Traverse des Sioux, Cap-
itol, St. Paul, Minn.

Francis D. Millet.

History of Shipping, Custom House,
Baltimore, Md.

Francis D. Millet.

The Discoverers and Civilizers Led to
the Source of the Mississippi, Capitol,
St. Paul, Minn.

E. H. Blashfield.

Washington Surrendering His Command,
Custom House, Baltimore, Md.

E. H. Blashfield.

Peace—War, Library of Congress.

Gari Melchers.

PAINTING

Portrait of Washington, Museum of
Fine Arts, Boston, Mass.

Gilbert Stuart.

Portrait of Mother, Luxembourg, Paris.

J. McNeill Whistler.

Mother and Child, Museum of Fine Arts,
Boston, Mass.

George de Forest Brush.

Pot of Basil, Museum of Fine Arts,
Boston, Mass.

John W. Alexander.

Caritas, Museum of Fine Arts, Boston,
Mass.

Abbott Thayer.

Madonna Enthroned.

Abbott Thayer.

Sunlight, Art Institute, Chicago, Ill.

John W. Alexander.

Portrait of Lady in Black, Metropolitan
Museum, New York, N. Y.

William M. Chase.

Northeaster, Metropolitan Museum, New
York, N. Y.

Winslow Homer.

Sunset in the Forest, Corcoran Gallery.

George Inness.

Harp of the Seine, Metropolitan Mu-
seum, New York, N. Y.

Homer Martin.

Portrait of Henry G. Marquand, Metro-
politan Museum, New York, N. Y.

John S. Sargent.

The Bathers.

William M. Hunt.

Winnifred Dysart, Art Museum, Wor-
cester, Mass.

George Fuller.

The Trousseau, Metropolitan Museum,
New York, N. Y.

Charles Hawthorne.

HANDICRAFT

Glass Work by John LaFarge.

Jewelry or Glass by Louis C. Tiffany.

Wrought Iron by Samuel Yellin.

Pottery by Rookwood Pottery.

Woodcarving by Kirchmeyer.

Pottery by the Grueby Pottery.

Jewelry by J. H. Winn.

Pottery by Charles Volkmar.

Tapestries by Albert Herber.

Silver Work by Paul Revere.

Antique Pottery, National Museum,
Washington, D. C. The Pueblos.

Blankets by the Navajo Indians.

Basketry by the American Indians.

Wrought Iron Work in Charleston and
New Orleans. Unknown Blacksmiths.

Some of the Furniture by Gustav Stick-
ley.

Metal Work by Douglas Donaldson.

NEWS ITEMS

The Fort Worth Art Association has purchased a painting by Robert Reid entitled "Against the Sky" which was shown in one of the American Federation of Art's traveling exhibitions. From another exhibition sent out by the Federation, a painting by Frank A. Bicknell, entitled "Pirates' Cove," was purchased by the Artists' Society of Denver.

During the summer a special exhibit for children will be set forth in the Museum of Fine Arts, Boston. All the departments of the Museum have been asked to contribute selections of objects which by their character or their associations come within the range of the knowledge and interest of younger children.

Prof. Frank Pierce Baker delivered two lectures in Detroit in April under the auspices of the Society of Arts and Crafts, one on "Civic Drama: Municipal Theatres and Pageantry," the other on "The Newer German and English Staging of Plays."

IN THE MAGAZINES

In *The Century Magazine* for May is published, not only the address by Kenyon Cox delivered at the National Academy of Arts and Letters, upon which editorial comment is made in this number of ART AND PROGRESS, but also a striking editorial on the Exploitation of Whimsicality as a Principle with reference specially to the so-called International Exhibition held in New York and Chicago. Among the pictorial features of this magazine are a wood engraving by Timothy Cole of "Une Dame Espagnole" by Fortuny in the Metropolitan Museum, and half-tone engravings of the statue of Thomas Jefferson by Karl Bitter for the Jefferson Memorial in St. Louis unveiled on April 30, 1913, of "Nonchalance," a painting by Sargent, owned by Mr. Hugo Reisinger, and of "The Landscape-Painter," a painting by Carl Marr in the Modern Gallery, Budapest.

The "Field of Art" in *Scribner's Magazine* for May is devoted to an article by Lorado Taft on Jean Antoine Houdon.

The second number of the new illustrated quarterly, *Art in America*, contains no less than eleven scholarly and interesting essays on significant works of art in this country. The leading article, which was on Mrs. Lydig's Library, was contributed by the editor, Wilhelm R. Valentiner. The avowed aim of this publication, which is still in its infancy, is to further the knowledge of works of art owned in this country and to cover the general field of artistic production, giving, however, less attention to classic and modern art than to that of the middle ages and the early and late Renaissance. With modern art it will not concern itself. It is a handsome dignified publication and one which should be heartily welcomed.

The *International Studio* for May publishes an engaging article on the Public Art Galleries of Australia, written by William Moore, as well as the usual reviews of current output in the United States and European Countries.

BOOK REVIEWS

ART MUSEUMS AND SCHOOLS, FOUR LECTURES DELIVERED AT THE METROPOLITAN MUSEUM OF ART BY G. STANLEY HALL, Ph.D.; KENYON COX, Litt.D.; STOCKTON AXSON, Litt.D., AND OLIVER S. TONKS, Ph.D. Charles Scribner's Sons, New York, Publishers.

These four lectures were delivered at the Metropolitan Museum of Art in the spring of 1912 as a course for teachers. Their object was, as stated in the preface, to show instructors in the various departments of school work how the museum collections might be used by them in connection with the teaching of their subjects. All four of the addresses are not only interesting, but illuminating and go to show how valuable an art museum may become as an asset in teaching.

Professor Axson in his address treats of "The Museum of Art and Teachers of

English," showing how closely art is related to literature and what its power is to awaken somnolent esthetic faculties. Both he and Mr. Kenyon Cox lay emphasis on the great value of original examples, that is, of gaining knowledge at first hand from a study of the actual works rather than through comment or illustration.

Mr. Cox speaking with special reference to teachers of Art in the Public Schools and Colleges dwelt upon the desirability of bringing the students to the museums, "Let them range a little seeing what they like," he says, "find out, if you can, whether they really like anything; and when they like anything, find out why." His idea being "to take the horse to water, but not at first to make any ineffectual attempts to compel drinking."

Professor Hall, whose subject was "The Museum of Art and Teachers of History," calls special attention to the value of visual instruction.

Professor Tonks' contribution deals with Museums of Art and Teachers of the Classics and is particularly instructive, being in itself a model lesson.

To all teachers as well as to others desiring to make profitable use of art museums this book is highly commended.

FRENCH ARTISTS OF OUR DAY: PUVIS DE CHAVANNES, With a Biographical and Critical Study by Andre Michel, Curator of the National Museum, Professor at the École du Louvre; and Notes by J. Laran, with forty-eight plates. J. B. Lippincott Company, Philadelphia, and William Heinemann, London, Publishers.

One of the best books yet published on this great French painter. Through his appreciative criticisms of the master's early work Andre Michel became his warm, personal friend and the short sketch which he gives of Puvis, of the place that he won in France and of what his mural decorations really stand for in modern art, is a masterly summary that brings vividly before us the personality and genius of this consummate artist.

The "Notes" are written in the same spirit of sympathetic comprehension. Studying the beautiful reproductions

with which the book is enriched, it seems incredible that the doors of the Salon should ever have been closed to Puvis de Chavannes!

Monsieur Laran adds to his brief description of each picture, the interesting incidents and criticisms connected with its production and exhibition. The storm of denunciation awakened by the early paintings was only equaled by the chorus of praise awarded his later work. With splendid courage Puvis disregarded both blame and praise, walking steadfastly toward those Elysian fields which his genius reconquered for French Art.

MASTERPIECES IN COLOR. PUVIS DE CHAVANNES. EDITED BY M. HENRY ROUJON. Illustrated with eight reproductions in color. Frederick A. Stokes, New York, Publisher.

To reproduce in color the mural paintings of Puvis de Chavannes seems almost an impossibility, yet these admirable little plates really give one a very fair idea of the master's work. They at least suggest the delicacy and loveliness of his exquisite coloring. Those who have not had the joy of studying the originals will have a much better conception of his genius after looking at these pictures and reading this interesting history of his life and work. When civic patriotism is awakening in our American cities it is inspiring to find it so nobly expressed by this great Frenchman. It is also inspiring to find such harmonious beauty, such balance of composition, above all, such lofty sentiment and ideal serenity in these decorations, acknowledged by all artists, even the most "advanced," to be the masterpieces, the crowning glory of modern mural painting.

Some readers may be surprised at the high place accorded Puvis in landscape, but a close analysis of the accompanying illustrations must prove that "without the landscape the picture would not exist" and that it was the artist's supreme understanding of values that has kept them in the background and prevented an earlier recognition of his genius as a landscape painter.

N. E. MONTROSS

REPRESENTATIVE PAINTINGS

By

T. W. DEWING
CHILDE HASSAM
W. L. LATHROP

GARI MELCHERS
WILLARD L. METCALF
ROBERT REID

D. W. TRYON
HORATIO WALKER
J. ALDEN WEIR

Also

IMPORTANT EXAMPLES OF EARLY

CHINESE PAINTING

ANCIENT CHINESE POTTERY
AND BRONZES

MONTROSS GALLERY

550 FIFTH AVENUE

Above 45th Street

NEW YORK

George Leland Hunter

LECTURER ON

Tapestries

*Author of "Tapestries, Their Origin, History and
Renaissance"*

Just published by the John Lane Co.

Address care of ART AND PROGRESS
1741 New York Ave. Washington, D.C.

Daniel A. Huebsch, Ph.D.

Illustrated Lectures on Art

Popular Courses The Master Artists
The Art Treasures of Europe

791 LEXINGTON AVE.

NEW YORK CITY

"Thistle Publications"



ADEQUATELY REPRESENT
ELEVEN LEADING AMER-
ICAN GALLERIES AND
THE AMERICAN SCHOOL.

EACH REPRODUCTION IS
APPROVED BY THE ARTIST
WHO CREATED THE ORIG-
INAL OR BY THE DIRECTOR
OF THE MUSEUM THAT
OWNS IT.

Detroit Publishing Co.

DETROIT

NEW YORK

LOS ANGELES

Please mention ART AND PROGRESS when writing to Advertisers

The Washington Directory

MEZZOTINTS, GRAVURES WATER COLORS

PICTURE FRAMING IN GOLD OR HARD WOODS
HAND CARVED FRAMES A SPECIALTY

VENABLE'S GALLERY 1225 G STREET

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS

Framing and Restoring Oil Paintings

MOORE BROS.

PHONE MAIN 1184

FORMERLY WITH V. G. FISCHER

ARTISTIC BOOK-PLATES, MONOGRAMS CRESTS, COATS-OF-ARMS

WEDDING INVITATIONS
RECEPTION AND DINNER CARDS

BREWOD ENGRAVERS AND
STATIONERS

519 THIRTEENTH ST.

HANDICRAFT STUDIO SHOP

1622 H ST., WASHINGTON, D. C.

HANDWROUGHT JEWELRY, INDIVIDUAL DESIGNS
POTTERY, BASKETRY AND METAL WORK

LEIZE R. GODWIN

ELIZABETH C. DAY

MUTH: ARTISTS' SUPPLIES

DRAFTSMEN'S AND ARTISTS' MATERIALS
OF EVERY DESCRIPTION AT FAIR PRICES

GEO. F. MUTH & Co., 418 SEVENTH STREET

Frederic B. Thomason

Insurance

64-66 Wall Street

New York



Paintings and
Other Works of Art
covered against damage
from any cause whatsoever

Summer School of Graphic Art

OGUNQUIT MAINE

The aim of all Art teaching should be to enable the student to express himself. The teacher should give all necessary help to this end. At this school, therefore, individual instruction will be given to each student.

There will be a course of seven weeks instruction in Landscape, Still-life, Figure Painting and Wood Carving, beginning the last week in June.

For all further information, address

HAMILTON EASTER FIELD

106 COLUMBIA HEIGHTS BROOKLYN, N. Y.

There are a few private studios in connection with the school—the rents being from \$30.00 to \$150.00 for the season.

The Carroll Art Galleries

Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects

SPECIALISTS IN

Interior Decoration

64 WEST 38TH ST.

NEW YORK

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 17 Place Vendome

JUST PUBLISHED

A History of The Metropolitan Museum of Art

With an introductory chapter on the early
Institutions of Art in New York

By Winifred E. Howe

Three hundred and sixty-one pages
Sixty-four illustrations

For sale at the Museum
Price \$2.50

Whistler's Pastels and Other Modern Profiles

By A. E. GALLATIN

Contents:—Whistler: the pastels, chalk
drawings and water-colors — Ernest
Haskell—Two Exhibitions of the Inter-
national Society — Winslow Homer—
Zorn—"Max"—Frederick C. Frieseke
Everett Shinn

New edition, with numerous plates, including
hitherto unpublished designs by Whistler

Printed at the Merrymount Press
\$3.00 net

John Lane Company
Publishers
New York

ART AND PROGRESS



CONTENTS

THE "MOOD" IN MODERN
PAINTING By Birge Harrison

A BAS-RELIEF BY SAINT-
GAUDENS
By George Worthington

AN EXHIBITION OF ARTS
AND CRAFTS

MR. WALTER GAY'S INTERIORS
By A. E. Gallatin

THE FELLOWSHIP'S 1913
EXHIBITION By Eugène Castello

ANIMAL SCULPTURE AMONG
THE ANCIENTS
By Edward Hale Brush

PAINTINGS IN THE MORGAN
COLLECTION

THE CONVENTION OF THE
AMERICAN FEDERATION
OF ARTS

NOTES

REVIEWS

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

The American Federation of Arts

Headquarters

1741 New York Avenue, Washington D. C.

Organized, May, 1909

One Hundred and Eighty-two Chapters

OFFICERS

President

ROBERT W. DE FOREST

Secretary

LEILA MECHLIN

Treasurer

N. H. CARPENTER

Vice-Presidents

First Vice-President, Charles L. Hutchinson

W. K. Bixby, St. Louis

E. H. Blasfield, New York

Mitchell Carroll, Washington

Cass Gilbert, New York

Archer M. Huntington, New York

Hennen Jennings, Washington

Gardiner M. Lane, Boston

John F. Lewis, Philadelphia

E. D. Libbey, Toledo

Mrs. E. W. Pattison, St. Louis

Mrs. Charles Scheuber, Fort Worth

C. D. Walcott, Washington

BOARD OF DIRECTORS

To serve 1913-1914

Ralph Clarkson, Chicago

C. Russell Hewlett, Pittsburgh

Mrs. Gustave Radeke, Providence

Phillips B. Robinson, New York

G. D. Seymour, New Haven

Lloyd Warren, New York

To serve 1913-1915

Charles L. Hutchinson, Chicago

H. W. Kent, New York

Bryan Lathrop, Chicago

Miss Florence N. Levy, New York

Lee McClung, New York

Thomas Nelson Page, Washington

Marvin F. Scaife, Pittsburgh

To serve 1913-1916

John W. Alexander, New York

Charles W. Ames, St. Paul

David Knickerbacker Boyd, Philadelphia

Glenn Brown, Washington

N. H. Carpenter, Chicago

Francis C. Jones, New York

C. Howard Walker, Boston

¶ The objects of the American Federation of Arts are to unite in closer fellowship all who are striving for the development of art in America, either through production or the cultivation of appreciation; to encourage and foster endeavor; to prevent, as far as possible, duplication of effort, and to furnish a channel through which public opinion, instrumental in securing better legislation, may find expression

¶ To accomplish these objects it sends out exhibitions, circulates illustrated lectures, maintains a bureau of information, holds an annual convention, and publishes ART AND PROGRESS, a monthly illustrated magazine

¶ The American Federation of Arts is supported entirely by annual dues and subscriptions. All receipts from the publication are invested in the magazine or expended directly to promote the increase and diffusion of knowledge and appreciation of art

DUES OF CHAPTERS, per delegate

∴

\$10.00 a Year

The portrait of Nicholas Ruts, by Rembrandt, a reproduction of which is the frontispiece to this number of ART AND PROGRESS, belongs to the collection assembled by the late J. Pierpont Morgan. It was first shown in this country in the Hudson-Fulton Exhibition at the Metropolitan Museum of Art, where, since last winter, it has been on view with the twenty-eight other notable paintings brought to New York by Mr. Morgan from his London residence, last fall. Formerly this painting was in the collection of King William II of Holland. It is a striking example of this great painter's work. Rembrandt was both a realist and an idealist. He is one of the greatest portrait painters the world has known. Those whom he portrayed are living entities. They possess definite personality, there is soul and spirit back of the mask of features. They seem to see, to breathe. In his paintings detail is never slighted, but it is held subordinate to effect. His portraits invariably carry conviction. They fix and hold the attention of the observer. Not only is this an excellent example of Rembrandt's work, but also of a truly great portrait, a work which may be taken as a standard of worth. Rembrandt Van Rijn, the son of a Dutch miller—a master painter, a master etcher, a great artist—lived between the years 1607 and 1669.



NICHOLAS RUTS

REMBRANDT

THE J. PIERPONT MORGAN COLLECTION

ART AND PROGRESS

VOLUME IV

JULY 1913

NUMBER 9



MOORE PARK

LUXEMBOURG MUSEUM, PARIS

LEON DABO

THE "MOOD" IN MODERN PAINTING

BY BIRGE HARRISON

ANY thoughtful and discriminating observer of modern art can hardly have failed to note a marked tendency on the part of our landscape-painters to explore new territory in search of the material for their pictures. They are no longer satisfied with the merely picturesque. The effect under which a subject is painted has come to mean more to them than the subject itself—the "mood" more than the motive. The very term "landscape-painter" has lost much of its old-time significance, for the modern outdoor painter is just as apt to seek his material in the crowded city streets, in some smoky factory town or busy harbor as in the open country. His subject may be commonplace enough in itself, but seen under some rare and fleeting

"effect"—in the mysterious half-lights between day and darkness perhaps—it is transformed and glorified. That which was banal has become beautiful. Under the magic touch of an illuminating "mood," material which was originally worthless for artistic purposes has become the fit subject for an exquisite picture. Thus the modern painter depends less and less upon the ordinary effects of sunlight and gray-day for the lighting of his pictures. He has learned that the veiled and half-seen things make a stronger appeal to the human imagination than the commonplace and obvious facts of nature—however expert or brilliant the statement of those facts may be. Twilight and pearly dawn, moonlight and mist, the moments when things



SILVERED ACRES

JOHN CARLSON

are glimpsed rather than seen, now grip him more forcefully than of old. He goes his way with open and receptive mind, ever alert and watchful for the fleeting and illusive mood which means so much to him, and well aware that it dwells in most unexpected places and may be stumbled upon at most unexpected moments. And, if he have the true painter's vocation—if he be of the guild—no engagement will be sufficiently important, no pleasure sufficiently alluring, to drag him from the spot until he has studied and memorized that precious effect and stored it away in his mind ready to be transferred to canvas in the quiet of his studio later on.

But while good art suggests more than it expresses it must of course suggest something and suggest that something clearly. There is a point where absence of definition in a picture becomes mere obscurity. Just where is this limit? To the commonplace person, the unimaginative, the matter-of-fact, it is reached as

soon as any of the details are lost, any of the sharply defined edges blurred—details and edges—the obvious, in a word, being about all that a nature of this kind is capable of seeing and appreciating. A primitive person of this sort judges all things by their outside shell or husk. Remove that and he is hopelessly lost. He demands facts and requires that they be stated with sledgehammer force. The dear old chromo, in fact, is his natural esthetic pabulum. But the more highly organized temperament asks of the painter only the soul of a subject—its essential elements. Given these his imagination supplies all the rest. To a sensitive nature of this kind a certain subject seen through the veiling haze of twilight has a far more poignant charm than the same thing seen in the full glare of day, with all its detail accentuated and insisted upon.

On the other hand, one of the greatest painters who has ever lived—Velasquez—was content to paint the ordinary peo-



DECEMBER TWILIGHT

JOHN CARLSON

ple about him under the ordinary placid daylight of his high-ceiled Spanish rooms, depending for the effect of his pictures upon the splendid power and competency of his brush. And, be it said right here, many thoughtful people hold this to be about all that there is to art. The subject, they assert, matters little, for the quality of a picture depends wholly upon the way in which the work itself is done. It is the manner, not the matter, which counts—the technique, not the motive. Yet need we necessarily accept this point of view without qualification or reserve? Let us see. Another of the world's foremost painters—Jean François Millet—was wont to say that technique should never open shop for itself—that it should always hide modestly behind the idea to be expressed. If the work of Velasquez is re-examined in the light of Millet's profound aphorism it will be found to meet perfectly its every demand and implication. Velasquez's art is great, not because its tech-

nique is apparent and on the surface, but on the contrary just because it retires modestly into the background; because it is so marvelously balanced and adjusted that one sees first of all the sombre Spanish grandees and the sober but beautiful children living and breathing upon the canvas. It requires a later and more sophisticated examination to discover, behind the living personality of his sitters, the master painter and his methods. Above all and before all Velasquez gives us the "mood" of his sitters—their physical and mental atmosphere. Now, if this same test be applied to a nocturne by Whistler or a dawn by Tryon they will be seen to meet its requirements as perfectly as does the work of Velasquez or of Millet himself. It is the brooding mystery of night in the Whistler and the faint breath of awakening nature in the Tryon which first appeals to us; and it is only a second examination which reveals the fluency and delicacy of their brush-work.



FLOATING ICE

BIRGE HARRISON

Indeed, it goes without saying that no work of art can be great without its craftsmanship is also great. But it does not follow that intrinsic beauty renders a subject unfit for pictorial use—that wherever nature has created a piece of perfect and finished beauty the sign of “hands off” must go up—that the artist must forever content himself with nature’s cast-off material. This were truly a Spartan creed, and as unintelligent as it is unnecessary. The difficulties in the path of art are already numerous and varied, and the wise painter will hardly add to their number by setting another barrier in the way. On the contrary, he will recognize the fact that nature is the source and the mother of all beauty; and, if, with the painter’s acquired craftsmanship, he is so fortunate as to have also the poet’s vision he will select the loveliest of her arrangements and then set himself to copy as sincerely, as naively and as religiously as ever he can just what nature has set before him.

If he choose to paint a fish with its iridescent scales all gleaming with silver and mother-of-pearl, that is good; and if he choose to paint an old, old man with shining white hair, and the strange, wrinkled beauty of age upon him, that, too, is good; and if he choose to paint one of the rare moods of nature when the veil of the commonplace has been lifted and she shows her true soul in some vision of unwonted beauty, that also is good. But if he deliberately choose to paint an ugly thing merely to display his craftsmanship he thereby stamps himself a craftsman only and not an artist. His work may receive the admiration which is always, and justly, accorded to competent craftsmanship, but it will never awaken the joy and enthusiasm which is the reward of the creator of pure beauty.

Now, just as each race sooner or later develops an ideal of beauty all its own, so each succeeding epoch gives birth to an art which reflects its own



NOVEMBER SUNRISE

LEONARD OCHTMAN

special ideals and aspirations. It does not create new beauty, of course, but it discovers in nature beauties which were hitherto unsuspected and invisible. Thus the true art of landscape-painting was not born until the end of the eighteenth century. The masters of the Dutch, the Spanish and the Italian renaissance, great artists as they were, and wonderfully just as was their vision in the diffused light of the studio, became strangely blind when they stepped across the threshold and out under the wide blue arch of heaven. They were utterly unable to see the pearl and mauve and azure harmonies of out-of-door nature, which have become the common possession of all modern painters—even the poorest. Their landscape was often beautiful in arrangement and admirable as a background for the figures which formed always the central motive of their pictures, but it was devoid of atmosphere, of vibration and of color in its true sense.

However, once Constable and Crome had opened the eyes of the world to the truths of out-of-door nature it was easy for other painters to see the new tonalities. The word went forth to all the nations of the earth, and first France, then Holland, then America, then Scandinavia and finally Germany, Spain and Italy saw the new light, and schools of plein-air painters sprang into existence everywhere. As a rule the artists belonging to these widely-varying racial groups confined themselves to subjects which could be painted direct from nature—effects of gray-day or sunlight; studies of snow, of apple-blossoms, of harvest fields; marines and russet autumn fields. But occasionally there came among them a poet like Corot or Cazin, who perceived that nature's choicest effects, the moments when she shone radiant in a veiling mist of beauty—came during the morning and the evening hours, before nine a.m. and after six

p.m.; and that her most beautiful effects were often fleeting and evanescent, enduring but for a few short moments at most. They were "moods," shifting and changing rapidly, and at each change transforming the same scene or motive into an entirely new picture. These painters produced a wonderful series of pictures of the dawn and of sunset, which the world could ill afford to lose. Following in their footsteps others and still others began to seek out and to paint the shy, the transitory and the hidden moods of nature—moonlights and twilights, effects of mist, of rain, of blurring snow, and a thousand and one other elusive effects which need not be enumerated.

A nation's art is its intellectual barometer. It shows with infallible finger the

mental drift and tendencies of the race which gives it birth; and the same law applies to the art of any given age or epoch.

This movement in modern art is therefore symptomatic. To a discerning student of sociology it indicates a like tendency in all other fields of contemporary thought. It parallels and explains our present devotion to the more abstruse problems of psychology, our tireless search for the mysterious sources of life, of spirit, of force and of chemical action. The artist simply keeps pace with the spirit of his times; but in so doing he is, we like to think, learning to speak in new terms of beauty, a little finer, a little more spiritual than any hitherto known to the world.

A BAS-RELIEF BY SAINT-GAUDENS

PORTRAIT OF THE CHILDREN OF PRESCOTT HALL BUTLER, ESQ.

BY GEORGE WORTHINGTON

As though the placid surface of the stone
 Were stirred by faintest, sweetest harmony,
 Have these two children, moving to its tone,
 Come rippling into being. Still attentively,
 To catch an echo of the melody
 That gave them birth, and to their ears alone
 Is audible, their gaze: about them thrown
 A grace overpowering in mastery.

Who was he that so moved us? Surely Greece
 Alone could claim him in her noblest day.
 About his brow was seen the encircling bay.
 No, here, but last night did his breathing cease:
 While working blindly in uncertainty,
 Are those who bid us view their nebulous pruriency.



EXHIBITION IN THE MUSEUM OF FINE ARTS BY THE BOSTON SOCIETY OF ARTS AND CRAFTS

AN EXHIBITION OF ARTS AND CRAFTS

HELD IN THE MUSEUM OF FINE ARTS, BOSTON

LATE this spring the Boston Society of Arts and Crafts held an exhibition in the Boston Museum of Fine Arts, a privilege likewise accorded to this Society last year, but as yet to no other organization. This may be regarded not only as a recognition of the high standard maintained by the members of this Society, but also a recognition of the significant place the handicrafts occupy in the field of art.

This exhibition, of which two illustrations are given herewith, included hangings, laces, embroideries, jewelry, book bindings, hand-wrought silver, copper, pewter and gold, pottery, porcelain, china, glass, Japanese lacquer, wood carving and iron work. Conspicuous

among the exhibits were carved wood figures by I. Kirchmayer, pottery by Mrs. Adelaide A. Robineau of Syracuse, iron work by Frederick Krasser, including one of the iron gates for the new town hall in Arlington, and a lacquered secretary and highboy, the work of Miss Blanche Coleman, lent by R. H. Maynard.

In one case were shown embroideries and laces done in the school of Italian industry in New York. In other cases adjacent, fillet work by Miss Amy Mayo, drawn work and cross-stitch designs, and in others, ecclesiastical articles, embroideries, silver ware and other objects for church decoration.

Among the jewelry, which was excellent in design and workmanship, was a



EXHIBITION IN THE MUSEUM OF FINE ARTS BY THE BOSTON SOCIETY OF ARTS AND CRAFTS

specially striking piece, a necklace and pendant set with 11 tourmaline stones of unusual brilliancy, with fruit and flower designs worked out in gold. This was valued at \$1,000 and was designed and executed by Herbert Kelly.

Among the silver were two cruets and a chalice designed by Frank E. Cleveland and executed by James T. Woolley, which were wrought from silver sent to Boston by a group of Alaskan miners.

Notable was a study in leaded glass, the central window in the group being designed for the Princeton Club in New York.

From the Elverhoj colony at Milton-on-Hudson came a case of book bindings specially noteworthy, in connection with which mention should be made of some admirable book-plates and striking illuminations by master craftsmen.

Miss Coleman's lacquered secretary and highboy were said to be as fine in workmanship as if done in Japan.

A font carved by Mr. Kirchmayer was shown behind an iron gate by Mr. Krasser, who also exhibited a notable collection of locks, keys and hinges, some of which were designed for Princeton University.

The Boston Society of Arts and Crafts has now a total membership of 906 of which 679 are professional workers. It has made and is making a steady growth. To this Society, possibly more than to any other, is due the development of the arts and crafts movement along the best lines. From the first it has upheld a high standard, and in its most recent report the jury, through its Chairman, Mr. J. T. Coolidge, Jr., again puts itself on record as of the conviction that "success invariably overtakes real excellence" and that therefore "the higher the standard required, the greater the interest and support of the public."

The Boston Society of Arts and Crafts has not only encouraged production by

awakening interest, but has assisted in bringing together the producer and the purchaser. It is reported during the year, February, 1912, to February, 1913, that the sales amounted to \$72,270.52, which goes to show a very real demand for artistic handwork skilfully executed.

The Society during the past year has sent out two exhibitions under the auspices of the American Federation of Arts.

Plans are now being made for an exhibition from the Danish Society of Artistic Handicraft of Copenhagen.



THE SALON OF THE CHATEAU DE BREAU

WALTER GAY

MR. WALTER GAY'S INTERIORS

-BY A. E. GALLATIN

ONE enjoyed the opportunity presented during March in New York to view a collection of examples of Mr. Walter Gay's delightful art, which has now reached its full and ripe maturity. His *genre* subjects of former days have been entirely discarded and in their

place we have a succession of sumptuous interiors, mostly French and of the eighteenth century. On only very rare occasions does he portray anything but a salon, a library, a vestibule or a boudoir. Among the forty-one paintings and seventeen water-colors shown there



THE RED SOFA

WALTER GAY

was a view of a sunlit garden seen through an open window, a view of the house tops of some old houses in Paris and the façade of an eighteenth century pavilion, but all the rest of the pictures, with the exception of half a dozen decorative panels—Louis XV statuary in gardens—were interiors.

Walter Gay was born in Boston, in 1856, but he has long been a resident of France and his artistic output is not as well known in America as it deserves to be, for his genius is of an exquisite order. His work, however, is not unappreciated in this country, a number of the pictures in the exhibition having been lent by well-known American collectors, while the painter's "Green Salon," a delightful example of his consummate art, is the property of the Metropolitan Museum of Art.

These portraits of rooms, and this is what they are, besides being a record of

their owner's personality, are an entirely new note in art and a most engaging one. Vermeer's interiors of old Dutch houses, in Delft and elsewhere, with their quaint furniture, curious musical instruments and almost inevitable map upon the wall, are the most marvelously painted interiors in the whole range of art. The dignified and stately Georgian rooms which Hogarth delighted to paint are also masterpieces. But seldom, as is the ease with Mr. Gay, has an artist painted a room entirely for its own sake, as the *raison d'être* of his picture; hitherto, as with Vermeer and Hogarth, a room was only painted to serve as a background to the composition. Jacques Blanche, whose "Salon Rose" is in the Luxembourg, is one of the rare exceptions.

Never do we even get a glimpse of the occupants of these salons of Walter Gay, for they are always deserted. But they are far from being unoccupied—it is only



THE LIBRARY, CHATEAU DE BREAU

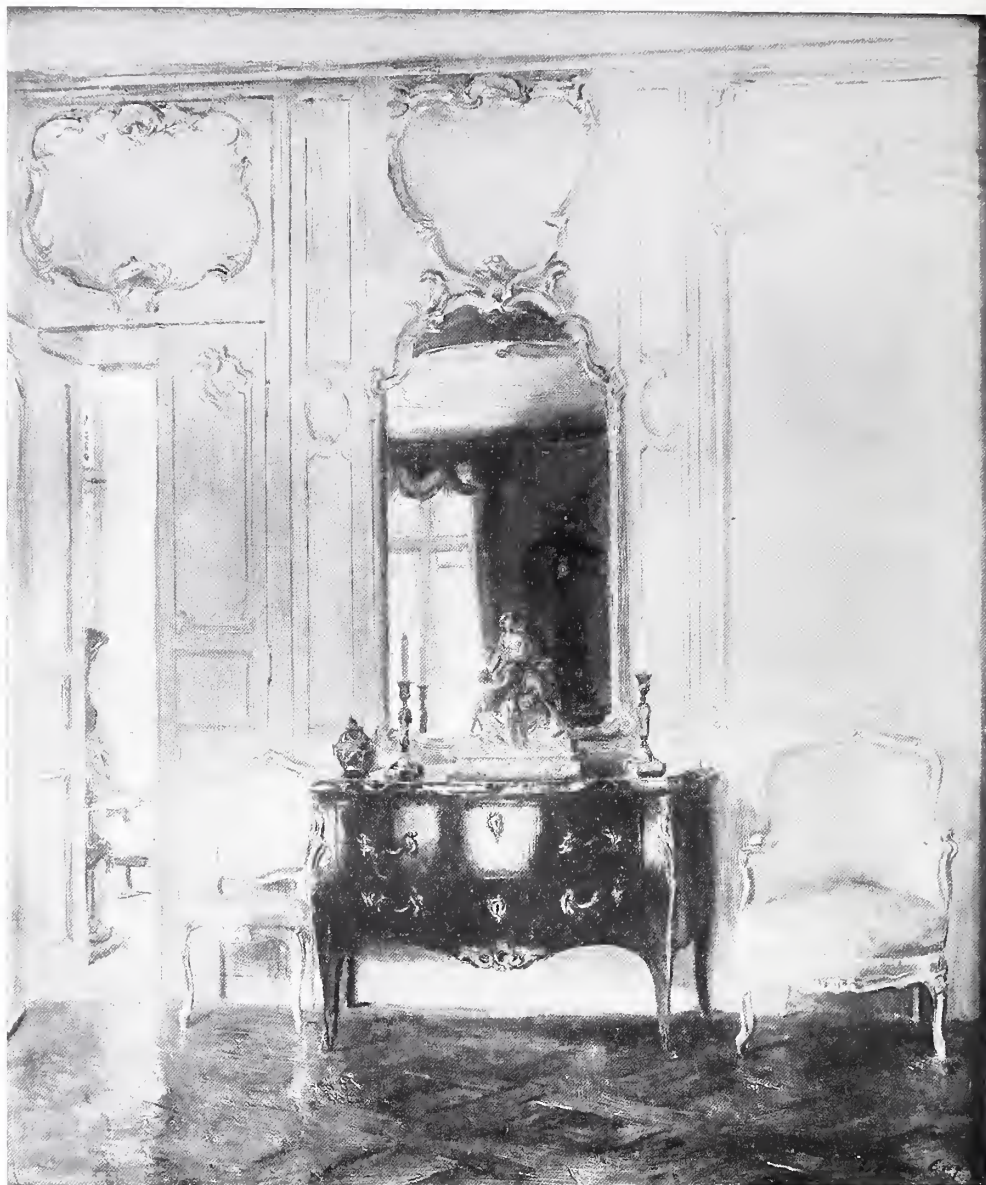
WALTER GAY

for the moment that those who inhabit them have stepped into the next room, or out into the blaze of sunshine that comes in at the low French window. The personality of the people who live in these châteaux has also been suggested and indicated in an extraordinary manner; we can feel their presence. M. Henri Lavedan has observed with much insight that the artist studies the physiognomy of inanimate things; that to him the faded silk of a sofa betrays confidences, reveals gay memories.

It is not only in the paneling of the rooms and in the marble floors of the vestibules that we find esthetic delight, but also in the wonderfully beautiful contours of the *meubles*: *bergères* covered with old faded silks, *tabourets*, *commodes*, *consoles*, carved and gilded tables of the Régence. On the walls of these salons are hung drawings in sanguine, with blue mats and old gilt frames, by

Boucher and Fragonard. Scattered about in great profusion, but arranged with unerring taste, we see wonderful old Chinese porcelain, mounted in carved and gilded bronze of the time of Louis XV, glorious red lacquer and lacquer of black and gold, spirited busts of terracotta, crystal chandeliers, ormolu clocks. In a word, we have preserved in these paintings the very essence of the art and the rare taste of this fascinating epoch. The rendering of all these various materials is amazing: how exquisitely portrayed is the porcelain in "Blue and White," lent by the Luxembourg, and how sympathetically have all the other *objets d'art* in the pictures been painted!

Arthur Symons has written somewhere that to him cities have souls: can not one also say that houses and rooms—certain ones at least—have souls also? Assuredly they have personality, and how marvelously this has been preserved in



THE MIRROR

WALTER GAY

the pictures under consideration; how very far removed they are from the tedious and uninteresting drawings of an architect, from the studies of a decorator, devoid of all charm. With such drawings they have absolutely nothing in common.

Considered merely for their painter-like qualities, these splendidly executed

canvases in sheer technique, in manipulation of pigment and in breadth of treatment rank their author very high among contemporary painters. These interiors, so bathed in atmosphere, possessing so much style, have nothing of the academic about them, neither is the brush-work and the execution merely clever and assertive, as is the case with so many

present-day paintings, especially in America. They would be delightful pictures to live with.

The water-colors, so transparent and so spontaneous, were a technical delight; we regarded them with the same pleasure that we do those of Sargent and Whistler, for in them there is a similar freshness,

gaiety and charm. How different these drawings were from the labored and heavy-handed attempts made by most of the members of a certain water-color society exhibiting in New York at the same time; these artists realized but very few of the possibilities and limitations of their medium.



SEAWEED

PAUL KING

THE FELLOWSHIP'S 1913 EXHIBITION

BY EUGÈNE CASTELLO

THE catalogue of the Traveling and Public School Exhibitions of the Fellowship of the Pennsylvania Academy of the Fine Arts, combined in the galleries of the Plastic Club and the Philadelphia Sketch Club and open to

the public from May 10 to 24, 1913, included the titles of 167 paintings in oil, water-color, chalk drawings and etchings, the work of seventy artist members. The collection as a whole impressed the impartial observer free from local in-

fluence as a most creditable one. The traveling group had already been exposed during the season, now at an end, in New Bedford, Massachusetts; Wilkes-Barre, Pennsylvania, and in part at the Exhibition of Washington Artists, in the Coreoran Gallery, and must certainly have added materially to the reputation of the Academy as a progressive school of art that develops the capabilities of its students without, at the same time, suppressing their individuality. This is not intended to lead to the inference that this was a students' exhibition. On the contrary, the names of many of the contributors are well known in the leading picture shows of American Art as representing the fine flowers of eclectic culture influenced by the peculiar conditions of our intensely modern tendencies. One saw this more strongly marked, perhaps, in certain pictures than in others in this show, for example, in Miss Martha Walter's canvas entitled "Returning from Market," where the bold and unconventional treatment of the subject was guided by the intention to present the essential notes of the scene in the most direct way, leaving the minor details to be suggested by the imagination. Miss Mary Butler's marines were handled in very much the same spirit of broad generalization and were withal very successful in result. Miss Marianna Sloan's "St. Ives" and "Wind and Weather" should be mentioned also as being satisfactory works. Mr. Hugh H. Breckenridge in "The

Pool" worked out a most interesting scheme of color that was quite characteristic of his skill in landscape painting. Mr. William C. Watts was represented by a capital bit of brush work in his "Oak Trees." Miss Blanche Dillaye, in her "Moonlight at Sunset," succeeded notably in rendering the subtle effect of the double illumination of a landscape. Mr. Leopold Seyffert's study of character of a Dutch girl, "The Maartken Box," was an excellent example of thoroughly facile craftsmanship, solidly painted and true in values, interesting alike to the layman and the profession. Miss Alice Kent Stoddard showed an admirable canvas, "Boy with Shellfish," vibrating with color and effective in lighting. Miss Johanna M. Boerike, in "At the Piano," gave to a figure posed in sharp relief, silhouetted against the flood of light from a window in the background, a rare distinction that scored a decided success. Miss Anne W. Strawbridge's study of life in the poultry yard entitled "The Intruder" was indeed modern in subject and treatment and showed close observation combined with real artistic intuition. Miss Elizabeth Bonsall ascribed human emotions to the lower animals in her engaging canvas entitled "The New Pet." Mr. Paul King's "Seaweed," illustrated herewith, was true and well thought out. Miss Violet Oakley exhibited the studies for the mural decorations, "The Man and Science," which she has carried out for the house of Charlton Yarnall, Esq.

ANIMAL SCULPTURE AMONG THE ANCIENTS

BY EDWARD HALE BRUSH

RECENT exhibitions in this country have shown a surprising amount of interest in animal sculpture and have proved that splendid work in this field of art is being done by American sculptors who devote themselves especially to the modeling of animals. Indeed, so

much has animal sculpture come to be in vogue that one can scarcely go to one of the large zoological gardens, like that in the Borough of the Bronx, New York, without seeing a man or woman with clay and modeling tools in front of a cage, and in some of these parks the



ASSYRIAN SCULPTURE: FROM THE PALACE OF ASHUR-BANI-PAL

cages have been equipped with heavy glass sides, instead of the usual bars, for the especial convenience of the artists who wish to study the animals without the annoyance of the bars in the way of their vision.

The art of sculpture has scarcely passed out of its infancy in America, yet there has arisen a school which makes sculpture of animals a special occupation, almost to the exclusion of work in other branches of art. Probably never before, either in this country or Europe, was such conscientious study given to animals and their ways. Yet it is a mistake to suppose that sculpture of animals is an art belonging exclusively to modern times.

In some respects animal sculpture is almost a new art. In others it is quite ancient. In the ruins of ancient countries much sculpture is found representing animals. Often these figures are crude or conventionalized, or, at any rate, they are not realistic in the sense of being a near approach to representations of nature. Exceptions occur, but it is, nevertheless, true that in the development of sculpture in connection with architecture conventions have frequently arisen and affected more or less the use of animal figures in metal, stone, or other medium of artistic expression. Then, again, mythical animals of grotesque or impossible form have often been employed in architectural decorations.

The unicorn, griffin, dragon and centaur are examples of this custom.

One of the most interesting of the recent acquisitions of the Metropolitan Museum of Art is a small bronze female panther which is remarkable as an example of the naturalness and realism to which ancient art could attain. The extraordinary realism of the piece is one of the characteristics of the Hellenistic period, from the third to the first century B. C., when the ambition of the artist was no longer to transcend nature, but to copy her faithfully in her manifold moods and phases. The actual workmanship is thought to be Roman, however, on account of the circumstances in which the figure was found. The pose of the animal and its modeling show none of the conventionalism of the early Greek art in the treatment of animals and as a skilful and truthful portrayal of animal nature it may be classed with the work of even that great modern student of animal life, Barye.

The mythological ideas of the ancient Egyptians had much to do with their uses of animal figures and caused them to become exceptionally proficient in this field of sculpture. The deities of the Egyptians were sometimes represented with human bodies, but with the heads of the animals especially dedicated to the gods and goddesses portrayed. Knephi, the god of Thebes, was represented with a ram's head. The goddess



KING DARIUS AND GRIFFIN. PERSIAN SCULPTURE
METROPOLITAN MUSEUM OF ART

Pasht was given the head of a cat. The priestly code forbade artists to depart from strict conventions in depicting the human figure, but in representing animals they often broke away from constraint.

The Recumbent Lion, the original of which is in the British Museum, represents the best achievements of the Egyptians. It was first set up in the

Temple of Soleb, Nubia, by King Amenophis III, and was afterward removed to Gebel Barkal, Ethiopia, by King Amen-esred. There is a cast of this famous piece of sculpture in the Metropolitan Museum. The same institution has casts of the reliefs showing a lion hunt taken from the palace of Ashur-Bani-Pal, Kuyunjik, and of a relief portraying King Darius of Persia killing a

griffin, from the palace of Darius at Persepolis.

In sculptures unearthed in Assyria and said to be nearly six thousand years old there are examples both of conventional forms and of an approach to realism, indeed, a realism surprising for so early an era. In ancient and modern times the tendency toward the conventional or symbolic has been strong in architectural use of animal figures. The winged lion over the entrance of the Ducal Palace in Venice is one of the many winged beasts to be found in temples and palaces and churches of ancient and medieval times. The lion has always been an especial favorite for decorative use. At the present time the homes of many rich Americans give proof of the continued popularity of this lord of the forest for such a purpose, while in public parks bronze or marble portrayals of beasts of this magnificent family are often met.

An interesting contrast is often presented between the work of animal sculptors of to-day and the figures representing animal forms which are found among the ruins of ancient civilizations. Nearly all primitive races have made attempts at representation of animals and such crude sculptures often had relation to tribal connection or religious belief. In Mexico and Peru, just as in Egypt and Assyria, the works of art and architecture which the archeologists bring to light contain many examples of conventionalized animal forms. The burial customs of these people sometimes afforded the occasion for carvings of this character and the tombs have preserved for later generations and other races the evidences of the skill of artists long dead and forgotten. Animals were often taken as totems by the American Indians and carvings made of them like those of the totem poles of Alaska Indians. Among the Greeks animals were frequently associated with mythology. Thus in the temple of the Didymæan Apollo near Miletus were griffins figuring as protectors of Apollo. Of course these sculptured animals were as unlike anything real, as the winged Cupids

from the Forum of Trajan, the lower portion of whose bodies vanished into acanthus scrolls. Many winged bulls are found in ancient sculpture, and an Assyrian example exists of a bull with wings and a human head. As the Oriental sculpture was intended as a means to symbolize ideas or facts rather than as a literal interpretation of nature conventional instead of realistic forms were usually presented. The example is a strange instance of both the realistic and the impossible, the body and legs being quite true to life while the head and wings represent the acme of absurdity.

In the time of the Greeks the frequent sculpture of the horse in connection with the human figure brought about a comparatively close approach to realism in the case of this animal, and in more modern periods the horse has been a subject for the study of the sculptor on account of the demand for equestrian statues in honor of military heroes. Animal figures, especially the horse, often had place in groups like those of the Parthenon in ancient times, but they were merely parts of the composition, accessories to the human figures, as it were. The idea of taking the animals themselves as subjects of ambitious works of sculpture and devoting the same intelligent study to them as to sculpture of the human figure is one, generally speaking, of recent origin.

PAINTINGS IN THE MORGAN COLLECTION

On the following pages are given, through the courtesy of the Metropolitan Museum, reproductions of six of the twenty-nine paintings in the J. Pierpont Morgan collection brought to this country from Mr. Morgan's London home late last autumn. Since January this group has been on exhibition in the Metropolitan Museum of Art where, through the generosity of Mr. J. P. Morgan, Jr., it will continue to be on view. These paintings form but a small section of Mr. Morgan's invaluable collection, which is to be shown in the new wing of the Metropolitan Museum in its entirety early in the coming year.



THE DUCHESS OF DEVONSHIRE

GAINSBOROUGH

THE J. PIERPONT MORGAN COLLECTION



LADY MAITLAND

RAEBURN

THE J. PIERPONT MORGAN COLLECTION



LADY BETTY DELMÉ AND HER CHILDREN

REYNOLDS

THE J. PIERPONT MORGAN COLLECTION



MISS FARREN—COUNTESS OF DERBY

LAWRENCE

THE J. PIERPONT MORGAN COLLECTION

1578



THE INFANTA MARIA THERESA

VELASQUEZ

THE J. PIERPONT MORGAN COLLECTION

1086



A GENOESE LADY AND CHILD

VAN DYCK

THE J. PIERPONT MORGAN COLLECTION



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams	Francis C. Jones
John W. Alexander	Percy MacKaye
T. Lindsey Blayney	Lee McClung
Henry Turner Bailey	F. L. Olmsted, Jr.
Ralph Adams Cram	C. Howard Walker

PUBLICATION COMMITTEE

James Barnes	Francis W. Crowninshield
A. E. Gallatin	David Lloyd
	D. C. Phillips, Jr.

BUSINESS MANAGER

R. M. Hooker, 168 Duane Street, New York

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE **\$2.00 A YEAR**

VOL. IV JULY 1913 No. 9

THE CONVENTION

The Fourth Annual Convention of the American Federation of Arts, which was held at the New Willard Hotel in Washington on May 15th and 16th last, exceeded, in value and interest, the expectations even of those who believed most in its success, and although the readers of ART AND PROGRESS will have an opportunity in later issues of reading some of the more important addresses which were delivered at the Convention, it is felt that they may find interest in the following brief account of the Convention as a whole.

The attendance of delegates was larger than at any previous Convention. Out of a possible 205 delegates,

who might have been appointed, 113 were appointed from 83 chapters in the Federation, and of these, 94 registered during the Convention representing 78 chapters. Considering the restricted financial resources of some of the chapters and their distance from Washington, it was felt that this made a very good showing. As an indication of the interest of the public in these Conventions, it may be noted that there were from 250 to 350 people present at each of the sessions. A great many visitors came in to see the exhibit of Industrial Art, and stopped to listen to the papers which were being read.

It was felt that the discussions at the Convention this year should be directed along definite channels, thus securing increased value from the papers read by restricting them to one or two topics instead of throwing them open to confusing arguments on disconnected topics. Accordingly, as advertised in our Preliminary Program, two general topics were selected, the first, "Small Art Museums," the second, "Industrial Art."

Mr. de Forest opened the Convention with the announcement that the Board of Directors, acting under the authority vested in them by the Constitution, had unanimously elected the President and Mrs. Wilson honorary members of the Federation. This announcement was received with unanimous approval by the Convention.

Mr. de Forest then introduced Commissioner Rudolph, President of the Board of Commissioners of the District of Columbia, who made an address of welcome to the Convention, in which he expressed great appreciation for the assistance the Federation has given to the District in its artistic and architectural development.

Next followed the report of the Secretary, Miss Mechlin, who stated that sixty-five chapters had been added to the Federation in the course of the year, and five chapters had withdrawn, making the total number of chapters now in the Federation, one hundred and eighty-one. Thirty of the sixty-five new chapters were constituent societies of the National

League of Handicraft Societies which were merged in the Federation when the League went out of existence in November, 1912. The Secretary further reported that there had been twenty-two traveling exhibitions, which had been shown in ninety-five places during the past year, and that there had also been seven lectures in circulation. The magazine, ART AND PROGRESS, had increased its circulation. In addition to the publication of ART AND PROGRESS the Federation had taken over the publication of the *American Art Annual* and *Who's Who in Art*. The most gratifying feature of the report, as an indication that the Federation is rapidly increasing in strength and efficiency, was the announcement that the deficit for the past year was only one-fourth of the deficit for the previous year. This was met by private subscriptions.

Following the reading of the reports of the Secretary and Treasurer, Mr. de Forest made his address as President, in which he urged the value of concentrating the work of the Federation, and developing and perfecting its present activities, the traveling exhibits, the lectures and the magazine, ART AND PROGRESS, before enlarging the scope of its work. He said, also, that he hoped the Federation could so perfect its present organization as to become still more valuable as a clearing house for information on all matters relating to art.

Miss Mechlin next gave a résumé of the year's work showing a series of lantern slides illustrating the principal features of the traveling exhibitions and the more important articles which have appeared in ART AND PROGRESS during the past year.

The first morning's session was closed by a series of short addresses by Mrs. Johnston, Chairman of the Art Department of the General Federation of Women's Clubs; Professor Smith, President of the College Art Association, and Dr. Carroll, General Secretary of the Archeological Institute of America, each of whom gave an account of the work their organization has been doing to stimulate the appreciation and the pro-

duction of art in this country. Colonel Cosby, U. S. A., Secretary of the National Fine Arts Commission, gave a very instructive account of the results already accomplished by the Commission in the three years since its creation by Act of Congress. Finally, Mr. Glenn Brown, the General Secretary of the American Institute of Architects, closed the morning's session with an illustrated talk, describing what has been accomplished so far in the development of the city of Washington, a work in which the Federation has been of great assistance.

Between the morning and afternoon sessions Mr. de Forest entertained the delegates and a few of their friends at luncheon in a room adjoining the Convention Hall. This luncheon was an innovation which proved most successful, because it afforded the delegates an opportunity to meet each other informally and prevented their scattering and coming in late, or not at all, for the afternoon session.

The afternoon session was devoted to "Small Art Museums." The discussion was opened by Mr. H. W. Kent, Assistant Secretary of the Metropolitan Museum of Art in New York. Mr. Kent gave a most interesting historical retrospect of the origin and development of the modern small museum. He described the important part museums have played in the industrial development of European countries, and how they may be encouraged in the United States.

The next speaker was Mrs. Stevens, the Assistant Director of the Toledo Museum of Art. Mrs. Stevens gave a short history of the Toledo Museum, which was remarkable as showing how easily the small city museums may become a powerful and important force in the community by following the trend and adapting itself to the needs of the people first, rather than seeking to make the community to adapt itself to the museum first. It must be said in passing that the Toledo Museum is to be congratulated on having in its service so enthusiastic and energetic a person as Mrs. Stevens.

The last of the principal speakers at this session was Professor Mather, of the Art Department of the Princeton University. The subject of Professor Mather's paper was "Small Museums as Adjuncts to Other Institutions," and he spoke particularly of the difficulties which the Professor of Art meets in the illogical distribution of collections in museums or in localities where they bear little relation to the needs of the institutions or the community and where they are least accessible to students to whom they would be of greatest value. He suggested the feasibility of a system of exchange among small museums which possess collections which are not germane to their main purpose, or for which there is not space for exhibition.

The more notable papers which were read during the general discussion which closed the first afternoon's session were those of Mr. Raymond Wyer, Director of the Hackley Art Gallery of Muskegon, Michigan, who spoke of the importance of the museum as an adjunct to the educational system of a community in inculcating appreciation of the right kind of art; Mr. Thomas W. Stevens, of Chicago, who spoke particularly of the need of simplifying the administration of our tariff laws in the interest of American artists abroad; Mr. Carrington, of the Boston Museum of Fine Arts; Mrs. Radeke, of the Rhode Island School of Design, and Mr. Whiting, of the Indianapolis Museum, all of whom spoke of the educational importance of museums. Two papers, one by Miss McAlister, of the Drexel Institute of Philadelphia, the other by Mr. Weitenkamp, of the New York Public Library, were read by Miss Levy and Mr. Marshall of New York, respectively. Miss McAlister's paper touched on the value of the museum to the student of Industrial Art. The subject of Mr. Weitenkamp's paper was "Print Departments in Libraries." The discussion was closed by Mrs. Johnston, of Richmond, Indiana, who made a short plea in behalf of the circulating exhibitions as a means of encouraging artistic development in small communities.

Immediately after the close of the afternoon's session the delegates and their friends, to the number of one hundred and fifteen, were taken in private automobiles on a tour around the most important features of the Park Commission Plan which had been referred to in Mr. Brown's talk at the morning session. This drive proved of very great interest to the delegates who took it and it is hoped that its effect will be reflected in future legislation by Congress.

In the evening the delegates were the guests of the President and Trustees of the Corcoran Gallery of Art at a reception in the gallery, where they had an opportunity of meeting the members of other artistic societies in Washington as well as the Associate Members of the Federation residing in Washington and Baltimore.

The morning session of the second day was devoted to the subject of "Industrial Art" and was opened by an exceedingly interesting paper by Mr. Ralph Adams Cram. Unfortunately, Mr. Cram was unable to leave his work in Boston, so this paper was read by Mr. Howard Walker at Mr. Cram's expressed request. The title of Mr. Cram's paper was "The Craftsman and the Architect." It was a plea for the revival of the artistic spirit of the Middle Ages and emphasized the great importance to the future of American Art and civilization in teaching the designer and industrial artist to be industrial laborers as well; to engage in the actual production of the things they design.

Mr. Walker then read a paper of his own on "The Relation of Industrial Art to Education," in which he emphasized the value and importance of instructing children in elementary principles of design and artistic treatment while they are young so that these principles will be instinctive to them when, later on, at an age when impressions and habits of thought come less easily the prospective handicraftsman will not lose time in learning the rudiments of his profession. Such an early training will be more likely to produce handicraftsmen who are artists rather than merely successful

artisans. Mr. Walker also laid stress on the importance of giving this early instruction in periods of long duration, even though they come far apart, rather than in several periods of very short duration each week as is the present practice in our schools.

The last of the principal papers in this discussion was read by Mr. C. Russell Hewlett, Dean of the School of Applied Design of Pittsburgh. Mr. Hewlett said that while hand-made articles of every-day use would always remain the standard of artistic excellence the time has come when it is no longer possible to ignore the fact that machine-made articles, which by reason of their cheapness reach the greater portion of the people, must be accepted as a medium for the expression of beauty and good taste, and he urged the importance of training the manufacturer and the operative in the principles of design and decoration.

Mrs. Woodrow Wilson was an interested visitor throughout the discussions at this session.

It is proper to mention at this point the very excellent and instructive exhibit of Industrial Art which was brought together through the efforts of Mr. C. L. Boone, of the State Normal School of New Jersey. This exhibit was intended to illustrate Mr. Walker's talk and comprised several hundred pieces, the actual work of Americans, made in America, from American designs. It included the productions of students in public schools and colleges, of handicraft societies and of special manufacturers, and showed the excellent quality of work being done now in this country in silver, wood-carving, textiles, advertising, printing and every branch of ceramics. Exhibits were sent to us from as far west as San Francisco and as far south as New Orleans.

In the general discussion which followed Mr. Hewlett's paper, Miss Seaton-Schmidt, of Boston, made a short address, suggesting to the Federation the possibility of stimulating interest in Arts and Crafts work in the prisons. Professor Miller, of Philadelphia, made

an address in which he expressed the opinion that the salvation of American industry lies in art education properly conducted and applied in an industrial way, in the association of the teaching of home design with industrial training so that the one will supplement the other. Other papers were presented by Mr. Bush-Brown, of Washington; Miss Hill, of Bourne, Massachusetts; Mr. Bailey, Mr. Crawford, Mrs. Sheridan, of the National Arts Club of New York; Mr. Dunbar, of Washington, and Mr. T. W. Stevens, of Chicago.

Mr. French then presented an invitation from the Chicago Association of Commerce to the Federation to hold its next Convention in Chicago. The invitation was referred to the Board of Directors for action.

Before the close of the session Mr. Hennen Jennings, of Washington, presented a motion to appoint a committee to report on the selection of a sculptor for the statue of Lincoln which it is proposed to place in the Lincoln Memorial in Washington. The motion was subsequently reported on adversely from the Committee on Resolutions and voted down on the ground that it would be unwise for the Federation to take such action at this time.

Following the second morning's session the delegates were the guests at lunch of the Reception Committee of the Convention. This, like the lunch on the first day, was served in a room adjoining the Convention Hall, and proved equally successful in affording the delegates an opportunity for informal discussion.

The final session of the Convention, on the second afternoon, was devoted to business, the submission and adoption of the new revised Constitution, the election of the Board of Directors under the provisions of the new Constitution, and the appointment of officers for the coming year. A number of resolutions were also adopted, the more important of which were one declaring the Federation in favor of the creation of State Art Commissions, one authorizing the President to appoint a committee to investigate the question of recommending

to Congress the creation of a Department of Art in the Government, and one authorizing the President to accept the invitation of the Comité Permanent des Congrès Artistiques Internationaux to appoint representatives from the United States to the conference of the Congress at Ghent this coming summer, and giving him authority and discretion to select these representatives.

The Convention was closed by a final address by Dr. Edward Robinson, Director of the Metropolitan Museum of Art in New York, who briefly reviewed the more valuable suggestions presented during the discussions in the Convention, more especially the suggestions which pointed the way in which the Federation can be of valuable assistance to the country in the encouragement of small museums and the teaching of Industrial Art. He dwelt particularly on the importance of encouraging small museums to adapt themselves to the needs of the industrial communities in which they are situated.

In the afternoon, after the Convention had adjourned, the President and Mrs. Wilson received the delegates and other special visitors to the Convention at a Garden Party at the White House.

P. B. R.

TWO SPECIAL NUMBERS OF ART AND PROGRESS

In order to distribute more widely the valuable information given in papers read at the recent Convention of the American Federation of Arts, it has been determined to issue two special numbers of ART AND PROGRESS in which the leading addresses will be published. The August number of ART AND PROGRESS will be devoted to the subject of Art Museums and will contain the addresses made by Mr. Kent, Mrs. Stevens and Professor Mather. The October number of ART AND PROGRESS will be chiefly devoted to Industrial Art and will contain the papers by Mr. Cram, Mr. Walker and Mr. Hewlett. Both numbers will be elaborately illustrated and will contain other material which is germane.

IN THE MAGAZINES

In *Scribner's Magazine* for June is published a brief article by William Walton on the paintings in the collection of Mr. J. Pierpont Morgan in which he calls attention, not only to the interest of the work shown, but to the fact that it is the public-spirited private collector, such as Mr. Morgan, who is enabling this country to repair, in great measure, its own lack of historic and cultured past.

The Century Magazine for June has a cover design which is quite out of the ordinary, by George Inness, Jr. As a frontispiece it sets forth a reproduction in color of a painting by Jules Guérin of the 'Temple of Zeus at Olympia.' It also contains reproductions of six lithographs by Joseph Pennell of the Grand Canyon of Colorado.

The current number of the *Architectural Record* opens with a descriptive article on the Cathedral of the Incarnation to be erected in Baltimore, Maryland, designed by Cram, Goodhue and Ferguson. This magazine also contains an engaging article by Charles H. Dorr on the architectural sculpture of Adolph A. Weinman.

Of special interest in the *International Studio* is an article by T. Martin Wood on the gift of Dutch pictures to South Africa, a remarkable collection assembled by Sir Hugh Lane and presented by Max Michaelis, to Cape Town as a nucleus of a National Gallery of Art.

The American City for June opens with an article by George E. Kessler, Fellow of the American Society of Landscape Architects, on "How the Parks and Boulevards of Kansas City Are Financed." As Kansas City has demonstrated the fact that money spent in park improvement is a sound municipal investment, this article is of special interest to those who believe and would prove that beauty can be reckoned as an asset.

The current number of *Arts and Decoration* contains an engaging article by Clara MacChesney on "Mary Cassatt and Her Work."

BOOK REVIEWS

BYZANTINE AND ROMANESQUE ARCHITECTURE. BY THOMAS GRAHAM JACKSON, R. A. Hon. D.C.L. Oxford, Hon. LL.D. Cambridge, Hon. Fellow of Wadham College, Oxford, etc. The University Press, Cambridge; the University of Chicago Press, Chicago. Price \$13.28 postpaid.

This work, published in two finely printed and beautifully illustrated volumes, is of more than usual note. A course of lectures, given at the University of Cambridge, forms its foundation, but the superstructure shows careful and admirable elaboration. The author has chosen for description and illustration, almost entirely, buildings which he has personally visited and studied; so the information given is first-hand and therefore of real importance. It is given, moreover, in a manner which both commands and holds attention—the writer having the gift of enlivening dull facts and passing on to the reader his own quiet enthusiasm. Most of the illustrations are from the author's own drawings and sketches; some of which, having been made more than fifty years ago, have, it is truly claimed, an accidental value as showing buildings that have since been altered or renovated. The purpose of the author (and a purpose well accomplished) is to show the evolution of styles from the time of classic art in the third and fourth centuries down to the dawn of Gothic architecture, not to encourage imitation, but to teach natural development; and in order to arrive at a more perfect understanding he treats of the social conditions and circumstances which, if not calling forth, unquestionably served to mould the several architectural styles. The first volume deals chiefly with the early Roman and Byzantine Architecture in Constantinople and in Italy, the second volume with the Romanesque in Germany, France and England. All interested in architecture, professionally or otherwise, will find this work of the utmost value, covering, as the author suggests, "a chapter in art which yields to none in importance, and is inferior to none in

attractiveness." The style and manner of publication, moreover, is all that could be desired.

A HISTORY OF PAINTING IN NORTH ITALY—VENICE, PADUA, VINCENZA, VERONA, FERRARA, MILAN, FRINTE, BRESCIA, FROM THE FOURTEENTH TO THE SIXTEENTH CENTURY. BY J. A. CROWE AND G. B. CAVALCASELLE, EDITED BY TANCRED BORENIUS, Ph.D. In three volumes. Charles Scribner's Sons, New York, Publishers.

This re-edition of a well known and authoritative work will be welcomed by students of Italian painting. The original edition has been out of print now for many years, but, despite the diligent study and numerous discoveries of art critics during that period, the text has by no means lost its value. Certain corrections have been made and additional information given in editorial footnotes. The illustrations are numerous and good. They are half-tone engravings from good photographs and each occupies a full page.

THE FIRST AND CHIEF GROUNDES OF ARCHITECTURE. BY JOHN SHUTE, PAYNTER AND ARCHYTECT. First printed in 1563. A facsimile of the first edition with an introduction by LAWRENCE WEAVER, F.S.A., Hon. A.R.I.B.A. Published by "Country Life" Limited, London.

A capital reproduction of the first English book on Architecture of which only five copies are now known to exist. John Shute had apparently no other claim to fame than that of being the author of this work. He may have designed buildings and painted miniatures, but it cannot be proved. He did, however, spend two or more years in Italy, studying buildings, when great buildings were being erected, when Michael Angelo was painting and Cellini was working. He had not the pen of a ready writer, nor distinction of style, but he did emphasize the necessity of unity in design, and of inter-relating the arts, as well as direct attention, in his treatise on The Orders, to Italian examples. The plates, presumably drawings by the author, are of special interest.

Macbeth Gallery

Paintings by
American Artists

Catalogues of Special Exhibitions Mailed on Request

William Macbeth

450 FIFTH AVE., NEW YORK

From the Cambridge University Press

Byzantine and Romanesque Architecture

By THOMAS GRAHAM JACKSON

Two volumes, with 165 plates
and 148 illustrations

An account of the development in Eastern and Western Europe of Post-Roman Architecture from the fourth to the twelfth century. The work both describes the architecture and explains it by the social and political history of the time. The illustrations from drawings by the author and his son add great artistic value to the volumes.

Volumes I and II, each 294 pages, crown quarto, half vellum; two volumes, \$12.50, postpaid \$13.25

The University of Chicago Press
Chicago, Illinois

Summer School of Graphic Art OGUNQUIT MAINE

The aim of all Art teaching should be to enable the student to express himself. The teacher should give all necessary help to this end. At this school, therefore, individual instruction will be given to each student.

There will be a course of seven weeks instruction in Landscape, Still-life, Figure Painting and Wood Carving, beginning the last week in June.

For all further information, address

HAMILTON EASTER FIELD

106 COLUMBIA HEIGHTS BROOKLYN, N. Y.

There are a few private studios in connection with the school—the rents being from \$30.00 to \$150.00 for the season.

Daniel A. Huebsch, Ph.D.

Illustrated Lectures on Art

Popular Courses The Master Artists

The Art Treasures of Europe

791 LEXINGTON AVE.

NEW YORK CITY

The Carroll Art Galleries

Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects

SPECIALISTS IN

Interior Decoration

64 WEST 38TH ST.

NEW YORK

Please mention ART AND PROGRESS when writing to Advertisers

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 17 Place Vendome

JUST PUBLISHED

A History of The Metropolitan Museum of Art

With an introductory chapter on the early
Institutions of Art in New York

By Winifred E. Howe

Three hundred and sixty-one pages
Sixty-four illustrations

For sale at the Museum
Price \$2.50

"Thistle Publications"



ADEQUATELY REPRESENT
ELEVEN LEADING AMER-
ICAN GALLERIES AND
THE AMERICAN SCHOOL.

EACH REPRODUCTION IS
APPROVED BY THE ARTIST
WHO CREATED THE ORIG-
INAL OR BY THE DIRECTOR
OF THE MUSEUM THAT
OWNS IT.

Detroit Publishing Co.

DETROIT

NEW YORK

LOS ANGELES

The Washington Directory

MEZZOTINTS, GRAVURES WATER COLORS

PICTURE FRAMING IN GOLD OR HARD WOODS
HAND CARVED FRAMES A SPECIALTY

VENABLE'S GALLERY 1225 G STREET

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS

Framing and Restoring Oil Paintings

MOORE BROS.
PHONE MAIN 1184 FORMERLY WITH V. G. FISCHER

ARTISTIC BOOK-PLATES, MONOGRAMS CRESTS, COATS-OF-ARMS

WEDDING INVITATIONS
RECEPTION AND DINNER CARDS

BREWOOD ENGRAVERS AND STATIONERS 519 THIRTEENTH ST.

HANDICRAFT STUDIO SHOP

1622 H ST., WASHINGTON, D. C.

HANDWROUGHT JEWELRY, INDIVIDUAL DESIGNS
POTTERY, BASKETRY AND METAL WORK

LEIZE R. GODWIN **ELIZABETH C. DAY**

MUTH: ARTISTS' SUPPLIES

DRAFTSMEN'S AND ARTISTS' MATERIALS
OF EVERY DESCRIPTION AT FAIR PRICES

GEO. F. MUTH & Co., 418 SEVENTH STREET



FRINK
Picture Lighting

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. T. Reynolds Co.

101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

ART AND PROGRESS

CONTENTS

SPECIAL MUSEUMS NUMBER

THE SMALL MUSEUM

By Henry W. Kent

A SMALL MUSEUM

By Mrs. George W. Stevens

SMALL MUSEUMS CONNECTED WITH OTHER INSTITUTIONS

By Frank Jewett Mather, Jr.

THE MUSEUM AND THE SMALL LIBRARY

By Frank Weitenkamp

MUSEUMS AS WORKING CENTERS

By Anna Seaton-Schmidt

THE CINCINNATI MUSEUM AND ART ACADEMY

EDITORIAL REVIEWS

NOTES BULLETIN

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

Macbeth Gallery

Paintings by American Artists

Catalogues of Special Exhibitions Mailed on Request

William Macbeth

450 FIFTH AVE., NEW YORK

From the Cambridge University Press

Byzantine and Romanesque Architecture

By THOMAS GRAHAM JACKSON

Two volumes, with 165 plates
and 148 illustrations

An account of the development in Eastern and Western Europe of Post-Roman Architecture from the fourth to the twelfth century. The work both describes the architecture and explains it by the social and political history of the time. The illustrations from drawings by the author and his son add great artistic value to the volumes.

Volumes I and II, each 294 pages, crown quarto, half vellum; two volumes, \$12.50, postpaid \$13.25

The University of Chicago Press
Chicago, Illinois

The September Number

Art and Progress

will contain among other notable articles the following, all of which are fully illustrated

MILLET AT WORK—A CHRONICLE
OF FRIENDSHIP By James Hunt

FREDERICK OAKES SYLVESTER
THE PAINTER OF THE MISSISSIPPI
By Clarence Stratton

A PECULIAR TYPE OF AMERICAN ART

By William Jean Beauley
SCULPTURE BY BELA L. PRATT

Subscription \$2.00 a Year

Single Copies - 20 Cents

Daniel A. Huebsch, Ph.D.

Illustrated Lectures on Art

Popular Courses The Master Artists
The Art Treasures of Europe

791 LEXINGTON AVE.

NEW YORK CITY

The Carroll Art Galleries

Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects

SPECIALISTS IN

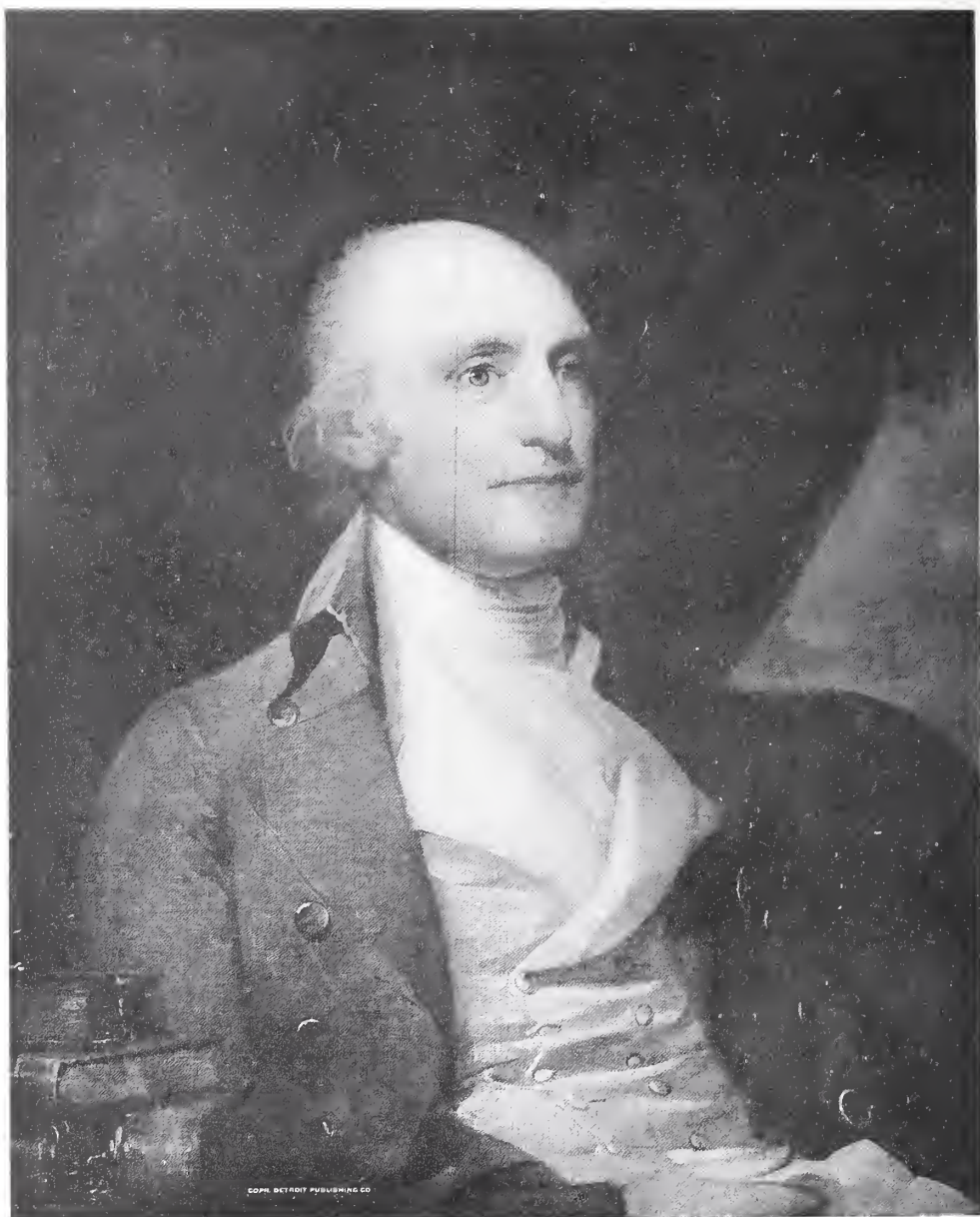
Interior Decoration

64 WEST 38TH ST.

NEW YORK

Please mention ART AND PROGRESS when writing to Advertisers

The portrait of Sir Ashley Cooper, sixth Earl of Shaftesbury, reproduced as a frontispiece to this number of ART AND PROGRESS, was presented to the Toledo Museum of Art by Mrs. Edward D. Libbey. It was painted in Washington, D. C., in 1799. Sir Ashley's grandfather was the Ashley Cooper who obtained the grant of the State of South Carolina, which he proposed to develop solely in his personal interest, but for some reason failed to carry out his plans. The Ashley and Cooper Rivers in South Carolina were named for him. Gilbert Stuart was born at Narragansett, Rhode Island, December 3, 1755; died at Boston July 27, 1828. After some unaided efforts he received instruction from Cosmo Alexander, a Scotch portrait painter, whom he accompanied to Scotland in 1772. He found a friend in Benjamin West whose studio he entered as a pupil, but soon became an assistant to his master. In 1785 he set up a studio of his own in London, achieving marked popularity and financial success. He visited Ireland in 1788, where he was received with great favor, and painted the portraits of many distinguished persons. He returned to America in 1792. Among his sitters in Europe were Louis XVI, George III, and George IV, while Prince of Wales. He also painted Alderman Boydell, John Kemble, Sir Joshua Reynolds, Benjamin West and many distinguished artists. The six Presidents of the United States who sat to him for their portraits were George Washington, John Adams, Thomas Jefferson, James Madison, James Monroe and John Quincy Adams.



SIR ASHLEY COOPER

GILBERT STUART

COPYRIGHT, THE DETROIT PUBLISHING COMPANY

THE TOLEDO MUSEUM OF ART

ART AND PROGRESS

VOLUME IV

AUGUST 1913

NUMBER 10

SPECIAL MUSEUMS NUMBER



THE STAIRCASE, CORCORAN GALLERY OF ART, WASHINGTON, D. C.

THE SMALL MUSEUM*

BY HENRY W. KENT

ASSISTANT SECRETARY OF THE METROPOLITAN MUSEUM OF ART

APRIL 15, 1485, was the most memorable day in the history of museums, even though, as some say, it was but a legendary one. On that day the "Corpse of a young Roman lady of the Classical period—wonderfully beautiful and in perfect preservation—was discovered in a marble sarcophagus by masons digging out an ancient tomb on the Appian Way." So great was the excitement of the people over the wonderful phenomenon that the Pope was obliged to spirit the body away, but the transfer to the Conservatori of the Capitol of the stone coffin inscribed "Julia, daughter of Clau-

dius," marks the beginning of museum collections as we think of them to-day. The enthusiasm, patriotism, and archeological zeal which were awakened in Rome by this discovery, and by the finding of the so-called "Grotesques," and the Apollo called "Belvedere" under the Borgia Alexander VI, and of the Laocoön, the Venus, the torso of Herakles, and the Cleopatra, under Julius II, still move us to-day and are the same vital incentives to our study of the arts of Greece and Rome. Those storehouses of the art of the past, the museums of Italy, give to us just as much as they

*A paper read at the Fourth Annual Convention of the American Federation of Arts, held in Washington, D. C., May 15 and 16, 1913.

did to the Italians of the fifteenth century, "the chief part of the culture of our age;" or, as Raphael, in his famous letter to the Pope on the preservation of the antiquities of the Eternal City, puts it: "They testify to the power and greatness of that divine soul of antiquity whose memory was inspiration to all who were capable of higher things."

The history of nations is written large in the greatest of all museums, the Louvre of France, with its *Cabinets des Rois*, collections of M. le Cardinal Mazarin, and the later spoils of convents, churches, châteaux and nations, made by the Revolution, and by the First Consul and Emperor. Again, we have the world's history in Great Britain's Museum, which started in 1753 with the collections of Sir Hans Sloane, the Irish physician and naturalist, bought by the nation with enthusiasm for less than they were worth. This beginning was followed by the gift of the King of a collection of Egyptian antiquities, the accessions of the Townley marbles, and of the sculptures from the Parthenon at Athens, until now with the spread of the Empire, the British Museum has become a storehouse of the art of many other nations.

These, with the national museums of Germany, Holland, France, and Spain, are the great monumental museums of the world, serene in their traditions, unaffected by the changes, social, political, and commercial, going on about them. To those who seek them out, they are eloquent reminders of other days, nations, and cultures, but, unlike the mountain, only one of them has compromised with the prophet by condescending from its lofty estate. It is this quality of aloofness, of faith without works, which distinguishes the world museum from the museums of which we shall speak to-day.

The chief object of the small museum, as I conceive it, is to endeavor to increase its usefulness to the community. Not content with being valued rightly by the knowing, it should strive to assert itself before the ignorant; not relying upon its dignity or self-importance for

its results, it should seek to bring to the attention of the people of its community the knowledge of its virtues and values. In other words, the museums with which we are to concern ourselves are those which have come to a realizing sense of their importance as factors for happiness—"rest," as Ruskin calls it—education, and industrial excellence—new duties to perform in this twentieth century of ours. Following the disputed teaching of the Slade Professor at Oxford, that great art depicts the morals of the artist and of the community in which he lives, they lay stress upon their ethical importance as givers of healthy pleasure—pleasure in the most elevated sense. With faith in the teaching of philosophers, they believe in the educational services they have to perform; and, again, following the teaching of men like those who founded the Victoria and Albert Museum in London, they believe in the part open to them to play in the industrial betterment of the nation.

Such a creed as this, expressed or understood, has been responsible for the increase of small museums in Scandinavia, Germany, France, England, and America during the last fifty years. Under a famous decree issued by the First Consul on August 14, 1803, two classes of museums were established in France; one of them, with a view to the division among fifteen museums in the smaller towns of the national treasure in paintings. In 1908, as a result of this far-sighted policy of Napoleon, there were 264 galleries of art and museums of decorative arts, all under state supervision and with state aid, while the growth of technical schools and art schools has kept pace in numbers, testifying to the belief of the French nation in the importance of art and style in manufactures as a national asset.

Germany, the paternal, supervises and aids such institutions with a thoroughness and a beneficence unknown elsewhere, looking to the museum as a part of her educational system, and encouraging and supporting with special care the class known as industrial museums.



READING ROOM, MUSEUM OF THE HISPANIC SOCIETY OF AMERICA

Bavaria, in 1910, published the first attempt at a compilation of museum statistics, and we learn that there were in Saxony at the time 124 museums established as follows:

Unknown, 1; 1500-1750, 2; 1750-1800, 2; 1800-1810, 1; 1810-1820, 1; 1820-1830, 3; 1830-1840, 9; 1840-1850, 6; 1850-1880, 9; 1880-1890, 22; 1890-1900, 13; 1900-1910, 46.

Since then Baden has published the attendance at, and the loans made by, the museums of Karlsruhe, Mannheim, and other of its ducal cities in a statistical year book, and the municipal statistical bureaus of Prussia, especially of Berlin, Essen, and that of Dresden, report on museum attendance, while Strasburg classifies the attendance by occupations into more than sixty groups.

England early learned the lesson of the importance of the museum as an industrial factor. In 1845, an Act was passed enabling town councils of boroughs having a population exceeding

10,000 persons to levy a small rate (a penny on the pound) for the establishment of museums of Art and Science, "for the industrial advancement of the community." In 1857, through the exertions of Sir Henry Cole, was opened the Victoria and Albert Museum in South Kensington containing paintings as well as specimens of sculpture and art, educational collections, products of the animal, vegetable, and mineral kingdoms, which are generously lent to smaller museums throughout the length and breadth of the Kingdom. But it is not derogatory to England to say, that while setting an example in this matter to other nations, her small towns have not availed themselves to the extent that might have been expected to establish museums of their own under this enlightened policy. Of 211 museums of all sorts, only 24 include objects of the fine and industrial arts, and, with a few exceptions, the influence of these collections on the community seems to be small.



THE ALBRIGHT GALLERY. BUFFALO, N. Y.

The report of the United States Commissioner of Education for 1873, in a tabulated list of a meager thirteen museums of art and archeology, shows organizations stretching from 1824 (that of the Historical Society of Pennsylvania) to 1873 (the Park Gallery of Burlington, Vermont). Only seven of these had endowments, ranging from \$10,000 to \$1,000,000. All were privately owned, and only two received State or city aid. In 1874, the Commissioner of Education gives twenty-seven museums in his list, and in 1876, thirty-one, six having been formed since 1874. In 1881-82, there were thirty galleries and museums listed, still with but seven possessing endowments. The analysis of their collections is instructive. Five had examples of ancient sculpture, twelve of modern sculpture, and all had plaster casts of sculpture in European museums. Eight had paintings by "old masters" and twenty-six pictures by modern painters. Twenty-five had collections of photo-

graphs, twenty-four engravings, eighteen gold and silver "ware," twelve specimens of armor, seven costumes, seven Egyptian antiquities, eleven ceramics, and thirteen Indian relics. It does not require great sagacity to see that all of these museums, besides being poor, were inspired chiefly by a somewhat vague impression of the functions of a museum gained by their presidents and patrons on their "grand tours"; they were really galleries and not museums.

Three years ago there were 119 galleries of fine arts and museums of art in this country. Of these twenty-five had city or State aid, and thirty had incomes from invested funds of their own. Only five of them had more than \$50,000 endowment; three had between \$20,000 and \$50,000, and four between \$10,000 and \$20,000. One hundred and six had less than \$10,000. Of the one hundred and nineteen museums only two or three counted among their collections objects other than painting, sculpture



INTERIOR, THE ALBRIGHT GALLERY, BUFFALO, N. Y.

and prints, and not a few still suggest the traditional what-not of our grandmothers.

The schools of the century have become such an accepted fact in our educational system that we no longer remember that they also had a perilous beginning. The libraries have spread so quickly that we have forgotten the discussions that attended their early history, but it may not be amiss, in order that we may arrive at some idea of their liveliness, to contrast their development with that of museums. In 1870 the annual report of the wide-awake Commissioner of the United States Bureau of Education contained a list of 161 large libraries, not including college and school libraries. In 1872 the annual report shows 1,080 libraries of more than 1,000 volumes each. In 1903 there were reported 2,028 libraries of more than 43,000 volumes and in 1908 there were 2,298 libraries having more than 50,000 volumes.

These figures go to show that while we have been thinking about museums of art, and even founding them in some cases, our activity in this direction has by no means been keeping pace with the development of schools and libraries. Neither have we kept pace with the spread of museums of natural history. No one, to-day, doubts the value of good art in a community, and it is needless for us to dwell upon this phase of the museum's work. No one doubts that galleries of fine arts and museums of decorative and industrial art should be of use to the schools, and all educated people agree that the museums should be useful industrially. Indeed, in 1897 there was published by the Commissioner of Education an incentive and a prophecy in four large volumes entitled "Art and Industry," which urged the practicability and advisability of introducing industrial art education throughout the United States, establishing the intimate relation of this move-



THE JOHN HERRON ART INSTITUTE, INDIANAPOLIS, IND.

ment to the prosperity of a manufacturing people, enumerating the resources and instrumentalities of high art, showing the relations of education to the arts and industry of a nation, the pressing need of all the people for artistic training—prophesying the approach of a sudden development of the fine and decorative arts; and, again, under the head of the “Democracy of Art,” suggesting the direct and indirect relations of art to education, to industry, and to national prosperity.

If we are honest with ourselves, the vital question to-day is with regard to the efficiency of the museums already in operation in this country. There is no way to gauge their effectiveness in elevating the public taste and ministering to its enjoyment except with time and the evidence of that general cultivation which comes with the assimilation of art. This function must be performed

in faith. As to the question of the more direct value of the museum to the schools of art and decoration and to the teaching of art in the public schools and, through them, to the manufactures, which is the most important and the most needed service the museum owes our democracy, I must leave that to be presented by those who are to come after me. I sincerely hope that some one will touch upon the reason why industrial education in art schools to-day in this country in most cases does not need the museum, and if we may not expect in the future high schools or colleges of the decorative arts where the higher knowledge of these arts shall be taught to students of the advanced type.

If failure there be to accomplish results in the directions just mentioned, it is due to one of two causes, or perhaps both: insufficient equipment in museums, or ineffective use of the museums by the

schools. We cannot read the statistics just given without gaining the impression that our museums are few in number, and that some of them have been developed without a clear, devoted, and steadfast faith in their usefulness along all of the lines here described. We find a preponderance of "galleries of art," and only a few collections of the decorative arts, which shows either that our collections have been given to us by the wills of private collectors, or made according to tradition. All of them are private institutions. There are reasons, no doubt, why they should be private foundations, administered by boards of gentlemen chosen because of their wealth and position in the community. We are apt to distrust our aldermen. Money is the first essential to the acquisition of objects of art to-day, and in many cases it has been nobly spent by patrons of the

arts on behalf of the communities where they live, but is it not a fair question to ask whether we should wait for such beneficence, whether the Government or the towns themselves should not expect to be responsible for the formation of small public museums—public in the real sense of the word? We leave our schools and our libraries to our Government; why should we not expect something from it for our museums? It is quite certain that the interrelations of schools and museums can only be regulated and made to accomplish their best results by some power controlling both of them.

One of the great needs to-day, if museums are to multiply and become great in the land, is help from some authoritative commission, which is equipped to give advice on such important questions as organization, location, building, markets, prices, loans. We have reached



ISAAC DELGADO MUSEUM OF ART, NEW ORLEANS, LA.

the point of knowing that all of these things are of basic importance, that the right kind of organization is necessary; that there may be two sides to the question of park occupation on the outskirts as against the site in the heart of the town; that the planning of museum buildings is a specialty; that markets and prices may be as engrossing and as complicated as any other questions in finance, and that loan exhibitions are like the circulation of the blood which vitalizes the body. Statistics are needed; in Germany, as we have seen, the Government makes them, believing, we cannot doubt, that there is no saner method in history, no surer check on false moves, useless expenditures, and worthless traditions than tables of figures. The problems of the small museums are many, indeed, and not alone these just mentioned, but even more important ones, like the questions of borrowing and lending, and the questions of purchases in markets dominated by rich collectors, who prevent the accessions of objects of art by public institutions while they live and present the same things to them when they die.

Many of our museums have justified

themselves: Boston, Worcester, Providence, New York, Philadelphia, Chicago, St. Louis, Cincinnati among the older foundations, and others of more recent date. We shall hear to-day of the rise and progress of one of the most recent and one of the most useful recruits among museums of fine arts. Salem with its Essex Institute will be an inspiration to those towns desiring to lay stress upon the historical side of their collections; Providence, Philadelphia, and Springfield, to those whose aim is to aid and abet the industries of their communities. I shall not speak of the museum as an adjunct to other institutions like schools and colleges, because that is a field in itself and we are fortunate in having so able a representative as Mr. Mather to tell us about such a museum.

My subject is too large to talk about in the time allotted to me, and I can only hope to have called to your attention, even in so rambling a way, some of the problems attending the existence of museums to-day. Some of us still look to the report of the Honorable Commissioner of Education as a prophecy that must be fulfilled.



PUBLIC ART GALLERY, DALLAS, TEXAS



PICTURE GALLERY, SHOWING ARCHITECTURAL FEATURES, WALL COVERING AND ARRANGEMENT OF EXHIBITS



HALL, STAIRCASE AND FOYER, FIFTH AVENUE ENTRANCE

THE METROPOLITAN MUSEUM OF ART, NEW YORK



MUSEUM OF FINE ARTS, SANTIAGO, CHILE
COURTESY OF THE PAN AMERICAN UNION



THE TOLEDO MUSEUM OF ART, TOLEDO, OHIO

A SMALL MUSEUM*

THE TOLEDO MUSEUM OF ART

BY MRS. GEORGE W. STEVENS

ASSISTANT DIRECTOR OF THE TOLEDO MUSEUM OF ART

TOLEDO is not a rich city nor yet a large one. Many other cities of the country of greater size and wealth and still without museums of arts should, in the natural course of events, have afforded their citizens the benefits of a museum long before Toledo. Before there were even dreams of a Toledo Museum of Art there had been bequeathed to two other Ohio cities large sums sufficient to build and maintain such institutions. These cities are to this day without museums of art, and as a consequence a generation or more of people have gone forth into life bereft of the benefits which an art museum is able to give to a community. It is quite

evident, therefore, that something else besides money is needed, this something else being intelligent and unremitting effort on the part of one person or a group of persons working in absolute harmony. The Toledo Museum of Art, if it accomplishes nothing more important, at least demonstrates to sister cities the possibility of creating a museum without bequests, endowments, maintenance fund or municipal support.

Some twelve years ago a hundred or more citizens agreed to give ten dollars a year each for the purpose of starting a Toledo Museum of Art. They did not make the mistake of calling themselves club, society or association, but took the

*A paper read at the Fourth Annual Convention of the American Federation of Arts, held in Washington, D. C., May 15 and 16, 1913.



THE WHITE CLOUD

COPYRIGHT, THE DETROIT PUBLISHING COMPANY

GEORGE ELMER BROWNE

name of the thing itself which they wished to create; and so this thing that had no existence other than a name had to be conjured forth into some tangible and visible form. An art association might have existed indefinitely performing its functions admirably without even getting beyond the proportions of an association. However, they had the temerity to christen their hopes by the ambitious title "The Toledo Museum of Art" and it thereupon became incumbent upon them to produce at once a result to justify the name.

Quarters were therefore rented where transient exhibits could be held. These were secured in a down-town office building. Good exhibitions were arranged and were paid for by the annual dues of members, the receipts from admission on pay days, profits on catalogues and commissions on sales of paintings. Those who could afford it paid admission or

were otherwise called upon for support. Those who could not afford it, or who felt that they could not, were invited to attend free days, not only the adults of the town, but the children of the schools. The museum at once became an active part of the municipal life, and those who contributed to its support felt that satisfaction which is the reward of giving to their fellow men. Before long the museum was established in a large old-fashioned private house, the upper floors of which were converted into very passable galleries. The lower floors were used for offices, class rooms and for the exhibition of such objects as could be shown advantageously in a side light.

After several years of existence the museum had still no permanent collection. Good transient exhibits were hung during the fall, winter and spring months, and explanatory talks were given daily in the galleries. Some days



WRITING A LETTER

COPYRIGHT, THE DETROIT PUBLISHING COMPANY

T. W. DEWING

five or six were necessary; these were advertised and were given if only one or two were present. Many times the director talked to but one person who had braved the snow or rain of the day. Arrangements were made with the schools whereby groups of pupils came daily to the museum. Talks were given in the factories at noon on art and travel subjects, and workers were invited to come to the museum on free days. Wage-earning girls were organized into a business girls' club; society débutantes were brought together for the purpose of studying art history; the older women among the members were organized into study clubs as were the members of the Federation of Women's Clubs of the town. All women who did any original art work were invited to form a society, which society has recently hung in the museum its eleventh annual exhibition and for a decade has had as its mission

the encouragement of young girls who need sympathetic help and association.

Everyone owning a camera was invited to come to the museum for the purpose of organizing a club for the members, many of whom have since gained not only a national but an international reputation. The members brought their prints to the museum for weekly criticism and soon scores of snapshotters were turned into intelligent picture-makers who haunted the exhibitions of paintings for inspiration and instruction.

Special nights were arranged for the employees of department stores, the large factories, church congregations or young people's religious societies. They were given the privilege of holding receptions, serving refreshments, having music and perhaps short talks by their employers, pastors or members of the museum staff.

Young men who desired to draw or



THE TOLEDO MUSEUM OF ART, TOLEDO, OHIO

study were welcomed into clubs. Saturday sketch and life classes were maintained and were taken advantage of by many teachers of the public schools who could not themselves draw, but who were obliged to teach art. Hundreds of children were brought together in free sketch classes and were taught by the various artists of the city. These and many other activities made up for the lack of permanent exhibits in the early years.

As good paintings were from time to time presented to the museum together with casts and other art objects, wings were thrown out on the ground floor to furnish necessary space. A lecture course was inaugurated and an appeal to citizens for art books resulted in the formation of a very useful art reference library.

In 1908 the museum became far too small to accommodate its rapidly growing collections and its manifold activities. The time had come for expansion. Toledo at that time, like other cities, was still in the clutches of a panic, but, as it

was necessary to arrange further growth, President Edward Drummond Libbey offered to give to the museum fifty thousand dollars if a like sum could be raised by public subscription. He was hopeful, but not confident. Notwithstanding the financial stringency the fifty thousand dollars was raised in less than a fortnight by small contributions from less than thirty thousand people in all walks of life, including the children of the public schools whose pennies and nickels filled a bank window. The girls of the factories gave their small earnings and collections were even taken up by the members of the colored churches of the city. This substantial expression of public feeling was contagious and those who had already given generously were encouraged to give still more. Mr. and Mrs. Libbey contributed a beautiful piece of property on which the museum now stands and Mr. Libbey more than doubled his gift, as did the trustees and many of the members. As a result the present classic building was opened free

from debt in January, 1912, the structure and grounds being valued at about half a million dollars.

The building, a white marble structure, has a frontage of two hundred feet and a depth of one hundred and fifty feet. It stands in a stately park of forest oaks, well back from the thoroughfare and is approached by a series of beautiful terraces in which a great pool reflects its eighteen monolithic columns. The museum is unusually accessible, being situated in the heart of the city, on two car lines and is easily reached from every direction. It is maintained by seventeen hundred members who pay annual dues, ranging from five dollars a year to five hundred dollars, according to classification.

During the year 1912 thirty-four special exhibits were hung on the walls or shown in the sculpture court. Seventy-three per cent of the population of the city visited the museum, which is by far the largest percentage of attendance in any city in the country.

The museum's permanent collections consist of paintings, sculpture, prints, ceramics, Oriental art, Egyptian antiquities and textiles. The various activities as set forth previously have been continued in the new building with such additions as the requirements of each day suggest and demand. The art reference library has grown rapidly in importance and usefulness. An information bureau has been established for the benefit of the schools and the general public. Assistance is given in the preparation of papers, essays and research in connection with the work which is carried on systematically in the schools, the teachers working in close harmony with the museum. Every year there is held in our galleries an exhibition of the art and manual training work of the school children of the town, every child being represented.

It would take much more space than has been allotted to me to enter even superficially into the details of the work of the Toledo Museum of Art. Ours has been a commonsense plan of procedure and much has been without precedent.

Many people do not go to museums because they have never been invited, we have gone out into the highways and byways and extended a welcome. Every exhibit suggests a reason for such a welcoming, a painting by Tanner, for instance, suggests inviting all of the colored people for a free evening. The exhibition of the Scandinavian painters suggests inviting the members of the Scandinavian societies. A religious painting is the excuse for special invitations to church congregations and Sunday Schools.

The local papers of each day bring to our attention countless channels through which to reach individuals and organizations. It may be a convention, the delegates of which are given a special invitation, it may be the notice of the removal to the city of a new factory, in which case its owners are sent literature regarding the museum, invitations to its receptions and lectures and, after a polite lapse of time, a request to become supporting members. A careful perusal and use of the daily papers has always made it possible for the museum to associate itself with all the activities of the town.

In the hemicycle organizations may conduct lectures or exercises of general interest if all who care to come are admitted free. Various musical organizations give afternoon recitals or morning rehearsals if they comply with the same conditions. The latest attempt in the way of a museum activity was the issue of a call by the director to all small boys interested in the collecting of anything under the sun, for the purpose of establishing a clearing house for the exchange of ideas and specimens where boys with interests of any kind may meet with others of like inclinations. The organization is called the Toledo Collectors' League. The boys flock to the meetings by the hundreds four times each month, and the proposition now confronting the staff is how to provide quarters large enough as the league continues to grow.

So it is the museum has with very simple and commonplace methods linked

itself to the lives of all people, young or old, in the city, in one way or another and as a result those who are able to contribute to its support do so freely, because they feel that their money is assisting in building up something of benefit to all people for all time.

The next task will be the establishment of a fund for maintenance and

another for the purchase of works of art, and to arrange for the building of additional galleries, the need of which is imperative. That which has already been accomplished is but the first small step in the creating of not a small museum but of an institution which will one day take its place among the important museums of the world.

SMALL MUSEUMS CONNECTED WITH OTHER INSTITUTIONS*

BY FRANK JEWETT MATHER, JR.

MARQUAND PROFESSOR OF ART AND ARCHEOLOGY, PRINCETON UNIVERSITY

THE subject of small dependent museums may recall the title of one of Charles Lamb's most delightful essays, "Poor Relations." This such museums often are in a double sense: poor relations of the great museums because of limited staff and budget, and poor relations of their own governing institution because it neglects them. Here I should except such normal and desirable adjuncts to libraries as print departments. They are generally well managed and relatively well supported. Concerning them we are to hear from an authoritative witness, Mr. Frank Weitenkampf. I am thinking of those miscellaneous art collections that accrue casually and chiefly by gift to libraries, historical societies and colleges. Such gifts often represent, not the needs of the institution or community, but the personal taste of the giver, which is frequently capricious and bad. These gifts impose heavy burdens of housing, exhibition, cataloguing and conservation, without providing funds and persons by whom these burdens may be carried. Ordinarily the regular ongoing of the parent institution taxes an inadequate staff to the utmost. Such a staff commonly brings to the museum no special knowledge and

naturally rather little zeal. Under these conditions the little museum, often a single hall, is soon taken for granted by the community, and save for an occasional stranger, completely disregarded. Poor in possessions, poor in directing wit and energy—that is the usual lot of the small dependent museum the world around. What is true of the gallery of a provincial Italian academy will be true of a university gallery in Germany, or a collegiate museum in America.

Because I am aware that it is subject to many exceptions I have not spared the black in my picture of the small dependent museum. And because I work every day in a small university museum, which is as far from being the worst as it is from being the best of its kind, I am emboldened, from that middle point of vantage, both to sound the depths and scale the heights of my theme. Sometimes by a miracle of luck and devotion the small museum works out well. By the generosity of friends of the college, Bowdoin received the Walker Art Gallery, one of Charles McKim's best buildings, fitted with every convenience and luxury save that of ventilation. The artistic heritage of an early donor, Hon. James Bowdoin, provided a rather non-

*A paper read at the Fourth Annual Convention of the American Federation of Arts, held in Washington, D. C., May 15 and 16, 1913.

descript but still available collection of paintings by old masters, with more than a hundred admirable drawings of the sixteenth and seventeenth centuries. There were as well in the Bowdoin gift noteworthy early American portraits. To this nucleus was added a gift of modern European and American sketches, paintings and objects of art, enough to represent the field in epitome and fill a small gallery. The remaining gallery was filled by a couple of cases of Greek and Roman antiquities—marble fragments, vases and figurines, a small but precious donation. About this collection hang some American pictures of the middle period, Japanese scrolls, Colonial relics and some potteries. In the entrance rotunda are fine lunettes by Veder, La Farge, Cox and H. O. Walker. In résumé, the building itself is a notable example of the best American architecture and mural painting. The collections represent the great periods of European painting by copies, secondary pieces and excellent original drawings. Classical antiquity and later American and European art are represented by minor well-chosen originals, while the collections afford a fair introduction to the minor arts of the Far East. I should earlier have mentioned good Assyrian sculptures from Layard's Nineveh excavations. First, no collection badly overbalances the rest, next a curator has been raised up to label, catalogue and tastefully arrange the collections. A curator who has time, knowledge and energy really to care for the collections of a small museum, besides performing other heavy duties, is so rare a phenomenon that I name with especial respect Professor Henry Johnson, Professor of Romance Languages in Bowdoin College, and incidentally but most effectively Curator of the Walker Art Gallery.

I have dwelt upon this exceptional case in which approximately the right collections have got into the building under the right curatorship, that I may more strikingly descend once more into the gloom with which in honesty my theme should be invested.

Let me take the case of the museum

I know most intimately—that of Princeton University. About twenty-five years ago we received a large portion of the ceramic collections of that fine connoisseur, the late William C. Prime. The gift enabled Princeton to appeal for a museum building and a portion of a larger building was erected and immediately overfilled with the Trumbull-Prime collection of porcelain and pottery. Subsequently we have received a few pictures, old and new, a remarkable collection of small Japanese wood and ivory carvings, *netsukes*, some excellent bits of Greek and Gothic sculpture and many architectural casts representing the Syrian expeditions of Professor Howard Crosby Butler. From these expeditions we have also gained coins, glass and other tomb objects. In addition we have a select exhibit of casts of classical and Renaissance sculpture, and a considerable series of Greek and Roman coins. I have gone into this not very impressive inventory because it represents an important principle. All the miscellaneous exhibits enumerated above are germane to our purpose and useful to our academic community. We teach European art in its great historic periods. Most of the objects acquired since the Trumbull-Prime collection are constantly used in our courses as illustrative material. The Trumbull-Prime collection, though containing many objects of intrinsic beauty and interest is, except for a few Greek vases and minor classic fragments, dead material and a constant embarrassment. We have to crowd it or put parts of it in storage every time a case is needed for acquisitions. In short, Princeton is very rich in porcelain and pottery which is of slight use locally and might be most valuable elsewhere. Much of the material which is dead with us would immediately assume life if it could be moved ten miles to the pottery town of Trenton. From our early blue Staffordshire, the so-called souvenir pieces, we could fit out charmingly a couple of American historical museums of the Washington headquarters type. Our surplus Persian tiles which we can not exhibit would serve a useful decorative



LIBRARY, PRINCETON UNIVERSITY ART MUSEUM

and instructional exhibit elsewhere. Aside from such mislocation of material, fine in itself, our major exhibit is a constant source of criticism. When we have to replace a useless case by one that aids in our teaching, the neighbors complain. We are criticized because we do not elaborately label and catalogue the Trumbull-Prime collection, and we reply

in vain that we have neither the time nor the money for such a task, and that we none of us are experts in the pottery and porcelain of the eighteenth and early nineteenth century. Sometimes we wish the Trumbull-Prime collection were in the depths of Carnegie Lake, and then we disclaim so ungracious a sentiment and comfort ourselves with the reflec-



TRUMBULL-PRIME COLLECTION OF POTTERY AND PORCELAIN, PRINCETON UNIVERSITY ART MUSEUM

tion that without this for us rather useless collection we should probably not have our distinctly useful museum. So the Princeton art professor sinks back resignedly into his normal condition of a lamb in a china shop.

Not, however, without one word of protest. This mislocation of museum material which has come almost by

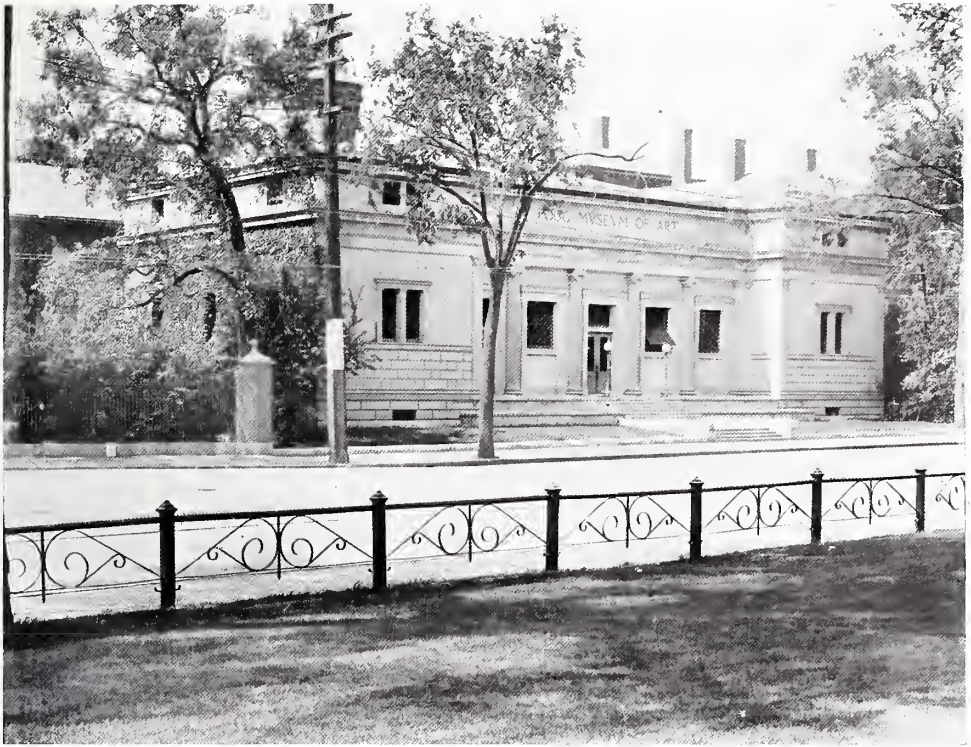
chance can be remedied by taking thought. If Princeton could pass on merely her superfluous china and pottery to museums that need such exhibits, taking in exchange objects that Princeton needs, or for that matter taking nothing, the efficiency of our little university museum would be tripled. Before entering on this promising theme

let us insist that the plight of Princeton is not exceptional but typical. Almost all small dependent museums have grown by casual gifts and without regard to the scope of the parent institution or the needs of the community. Having illustrated the case in an obscure example let me complete it in an illustrious one. The New York Historical Society has, to its constant embarrassment, the most valuable collections of Egyptian objects and European painting owned by any similar body in America. Let us trace the wholly fortuitous origins of this mislocation of valuable exhibits. The Society, now more than a century old, was founded for the purpose of historical study, with especial reference to the field of American history and that of the State and city of New York. It has gradually built up a collection of historical prints and portraits which are most germane to its general and specific purpose. In contrast with this slow and normal accretion of relevant and useful material, are four special collections only one of which has any appropriateness in the halls of the Society. In 1856 the Society decided to maintain an art gallery. Since American art was chiefly in view this scheme was entirely congruous with the general aims of the Society. In 1858 the Society fell heir to the pictures of the old New York Gallery of Fine Arts. This with other gifts constituted a valuable illustration of the early stages of the fine arts in America. It still is a distinction for the Society to be able to exhibit its Coles, Doughtys and Durands. But from the social prominence of the organization and its possession of a gallery, it soon became the recipient of gifts only loosely relevant or quite alien to its aims. Thus in 1860 the Society secured the purchase of the remarkable Abbott collection of Egyptian antiquities. Because it was put in the wrong place this exhibit is relatively neglected and unvisited. In defense of the public-spirited citizens who secured it, be it said that it was a question of giving it to the Society or losing it for New York. In 1867 Mr. Thomas J. Bryan gave to the Society his important

gallery of some two hundred pictures representing the history of Christian painting; in 1882 Mr. Louis Dürr bequeathed a large miscellaneous collection of pictures of which the Society selected about one hundred and fifty. The Abbott, Bryan and Dürr collections constitute an impressive possession, but aside from any accruing prestige, which has not been much, for the galleries are little visited, these possessions have ever since been an embarrassment to the Society and a drag upon its normal activities. There are no funds for the conservation of these collections. Many of the objects have deteriorated, some have been saved from impending ruin only by taxing heavily the generosity of officers and members of the Society. The routine arrangement and care of the collections fall upon officials who are already burdened by the normal work of the meetings and of the library. In short, the Society suffers from having accepted an honorable but unnatural charge, and the collections would immediately assume tenfold value if transferred to a general museum of art. I do not see how the New York Historical Society could have avoided these alien responsibilities, but I am convinced that if it had loaned these collections indefinitely to the Metropolitan Museum in the early seventies, the Society would have been well rid of a white elephant and the Metropolitan Museum would have assumed in a moment a dignity which it took ten years to attain.

It would be idle or worse to have presented the case of the small dependent as a chapter of accidents and comedy of errors if I had no plan for relief. The material problem is to get the wrong objects out of the small museum and to get the right objects in; the personal problem is to secure the right sort of curatorial management. Like most things in life these are problems in technical adjustment which should yield to intelligent analysis and co-operation. Let me state in brief propositions, which may serve for matter of debate, my notions as to the leading lines of reform.

First as to bringing the right objects into the right museum.



THE FOGG MUSEUM, HARVARD UNIVERSITY

1. *Publicity.* There should be a recognized organ, possibly *ART AND PROGRESS*, in which every museum should periodically advertise its desiderata and the class of objects it is ready to loan or exchange.

2. *Exchange and loans.* Such a clearing house would naturally result in numerous exchanges and loans, bringing about a redistribution of museum exhibits according to the particular needs of each institution. Apart from such loans and exchanges between small institutions, the mere publication of desiderata would give the large museums an opportunity to supply the smaller from duplicates or objects in storage. Such a relation would be mutually advantageous, relieving the congestion in the great museums and providing the smaller ones with desirable exhibits which otherwise they could not attain.

3. *Concerning indefinite loans.* Whenever considerations of trust hamper or seem to prevent such reasonable ex-

change and loans, recourse should be had to that beneficent and saving transaction the indefinite loan. In Europe its convenience has been long apparent. Practically it has the advantage of a permanent deposit, while in the very rare instance of protest by heirs or others, the lending museum would find itself safely within the letter of the law.

The successful planning and executing of such loans and exchanges implies a very alert and conscious attitude on the part of museum managers. In some cases these qualifications are already present in high measure among the officials of the smaller museums. In all cases I think such officials would rise to new opportunities. No longer hopelessly committed and limited by the errors and haphazard of the past, the curators of small museums would approach their difficult task with new enthusiasm and would gird themselves for more valiant scholarly and executive effort. But in the considerable reorganization of small

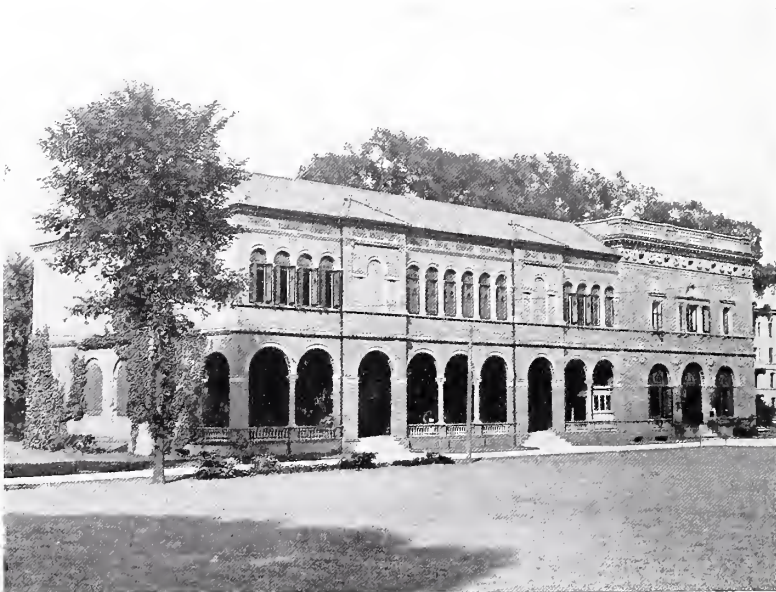
museums contemplated in this address I assume that the aid of the large museums would be indispensable. And this reinforcement might take several forms.

1. *As to purchases.* Many small museums have funds for acquisitions but insufficient to justify travel by the curator or employment of a special purchasing agent. Here it seems that the great museums might by courtesy authorize their traveling curators and agents to buy for less favored institutions. Such incidental service would not seriously burden a purchasing agent. It would also vary his routine and bring additional goodwill among the dealers to his own museum. Such a plan was proposed at the last convention of the Archaeological Institute by Professor Currelly of the Royal Museum, Toronto.

2. *As to cataloguing and labeling.* This important service curators of dependent small museums are often for obvious reasons unable to perform adequately. And here, again, it seems as if the great museums might come to the rescue. Obviously they could not often detach for such extraneous service their

highly paid officials, but it is probable that every great museum will soon have a corps of voluntary assistants, virtual apprentices, at nominal pay or none. Such apprentices could readily be assigned to outside service at their expenses or little more. Such cataloguing and labeling would mean an additional opportunity for education, would enable the great museums to increase their staff of apprentices in training, would, in short, aid towards that desideratum, systematic training for museum officials.

I have said nothing about arrangement of exhibits, lectures, traveling shows, loan exhibitions, topical or anniversary displays, because all these things lie properly in the hands of the local curator. It is here that his personality and zeal may most effectively express themselves. Moreover, all such matters are reasonably well handled at present in many cases, and if we ever get the right objects into the right museums, that fact alone will prove a most powerful incentive to develop the resourcefulness of a class of museum curators who now work under discouraging disadvantages.



ART MUSEUM, SPRINGFIELD, MASS.



GALLERY IN THE NEW YORK PUBLIC LIBRARY

THE MUSEUM AND THE SMALL LIBRARY*

BY FRANK WEITENKAMPF

CHIEF PRINTS DIVISION, NEW YORK PUBLIC LIBRARY

IN the largest cities, the possibilities, resources and field covered, inevitably promote specialization. Yet even the branch libraries in such a large city show us what close contact with a smaller circle can accomplish in general effort. Even there the library becomes a center for various undertakings, not all necessarily within its sphere, but all intended to make better instructed, happier and more efficient citizens. In smaller localities the library, as the one public institution serving both old and young, will naturally draw to it material which makes for education by visual means.

But in large towns or small ones, whether there be many agencies or few, whether the museum be connected with

the library or with some other institution, a spirit of helpful, disinterested co-operation will make each promote the interests of the other, to its own profit. The aid of the library should be an important factor. Whether separate from, or connected with, a museum, it can serve, not only the needs of the art student, but also those of the greater general public. And that is obviously the ultimate end of all art training and art propaganda.

There are, of course, two movements in all this. That tending to promote interest in art *per se*, and finding expression in teaching, lecturing, writing and exhibiting in the fields of painting, sculpture and the reproductive graphic arts;

*A paper read at the Fourth Annual Convention of the American Federation of Arts, held in Washington, D. C., May 15 and 16, 1913.



JAPANESE COLLECTION. NEWARK PUBLIC LIBRARY, NEWARK, N. J.

and that aiming at a more direct, or at least apparent, connection between art and the daily life, through insistence on the importance of the decorative and applied arts, with a range of possibilities that is of an exceedingly great inclusiveness. The museums which have been included within the scope of Dr. Mather's paper have emphasized both of these objects. For instance, the Fogg Museum at Cambridge, serving as an excellent object lesson for the student of the value of appropriateness as it is exemplified in the exercise of the various arts of the graver and the other media of the maker of prints; and the Cooper Union, with its remarkable activity in the aid of craftsmanship applied to the arts of decoration, furniture, metal work and the other branches serving the decoration of home, grounds and person. The last named institution, like Pratt Institute of Brooklyn, emphasizes also

the fact that the small museum may not only serve the smaller city, as in Norwich or Newark (with its vigorous attempt to bring the citizens to a realization of the applicability of art principles to the day's life), but that it has a most important function in the largest cities as well. With a connection with the school it serves, as direct and close as that of the laboratory with the chemical or physical department of a college it may have most far-reaching results. It seems to me that often the usefulness extracted from such a collection is greater in proportion as its actual size is smaller, as though the contents of the smaller collection were more thoroughly utilized. Of course, in a small museum, too, it is not mere bulk that counts, but careful selection and discriminating display.

From any point from which we consider the question, the connection of the museum, be it large or small, with a

library is always an absolute necessity. The museum may have its own working collection of books or it may be an adjunct of a general or special library. But the presence of printed literature offering the possibility of carrying on studies suggested by the objects exhibited is a *sine qua non*. It is that fact which has inspired the idea that print rooms are a natural department of large libraries. As the late Dr. J. S. Billings said: "A good representative collection of prints is of greatest interest and use to the public in general and to a majority of those especially interested in prints in particular, if it exists in immediate connection with a large library. In the library it can be closely associated with the literature of art, an association which is absolutely necessary to obtain full benefit of each." So we find large collections of prints in the Congressional and New York Public Libraries, and smaller ones at Newark, Springfield (Massachusetts) and elsewhere.

Perhaps, in the smaller town, with a more or less stable public and an equally stable exhibit there may arise that con-

tempt for the familiar which engenders the comfortable feeling that one has nothing more to learn from the object often seen—or rather often passed. Proper and interesting presentation is one safeguard—through arrangement and particularly through proper labels. If a bit of the spirit of good class advertising can be infused here, it will not be amiss. To describe the object summarily and yet clearly and interestingly, so as to make its exhibition seem worth while to the visitor, that is the function of the label. As with food, so with such exhibits: not what is offered counts, but what is digested. Moreover, what is served should be made palatable.

All this is educational in effect, and that brings the thought of educational effort directed at the child. Mr. Kent, in his article in the *Educational Review* of January, 1910, clearly emphasized the necessity of co-operation between art museums and schools, and the matter has of course been discussed elsewhere, as in the *Burlington Magazine* of March, 1907. It is the effort to increase the educational influence of our museums



EXHIBITION OF PAINTINGS BY AMERICAN ARTISTS. PUBLIC LIBRARY, FORT WORTH, TEXAS

which particularly impressed Hoofstede de Groot when he visited this country in 1908.

Direct work with the primary and secondary schools, as we see it in New York and other cities, can be carried out to some extent in connection with the smallest collection. Here, again, the co-operation of the local library is an important factor.

Finally, there is the traveling exhibit to add variety. There may be an extension of this plan, served by central agencies sending out shows on a circuit, and by an inter-loan system between museums both large and small.*

Reference to the literature (especially the more popular) of the exhibited objects might well accompany such circulating displays, to be checked up in each local museum library or public library. Thus, again, the educational possibilities of the exhibit would be increased by its association with the library, and the latter might gain in increased use. Loans from private collections also obviously suggest themselves.

The modern spirit in museum manage-

ment considers the value of the institution to the city, as Mr. Griffith, for instance, has pointed out. (*The Burlington Magazine* once deplored the fact that the directors of so few English provincial museums seemed to ask themselves "How can our gallery be made of the greatest possible use to our city?") One suggestion made for the smaller cities in *The Century* of August, 1910, is to enlist the aid of women's clubs in the founding of museums.

Much of what I have said represents well-known methods of operation. The little remaining may be familiar enough and may have already proven impracticable. I do not presume to think that in any of these few general remarks I have gone beyond the pale of truism, yet the obvious is not invariably the most apparent, and there is always the bare possibility of usefulness in the grouping of related facts or ideas. Beyond that, being offered by one far, indeed, from the scene of action, they serve solely to emphasize the ever-present need of adjustment of point of view to conditions.

ART MUSEUMS AS WORKING CENTERS

BY ANNA SEATON-SCHMIDT

THE Pennsylvania Museum of Industrial Arts is a splendid example of what can be accomplished by a working museum. The purpose of this institution has always been distinctly industrial, its founders being determined to make the collections largely illustrative of the application of art to commercial industries. Machinery is used wherever it can aid the designer in his weaving, knitting or iron work. Teachers and pupils are constantly studying the museum handierarts, believing that man has created nothing in the past that should not be equaled

in the present. Already their textile school is world renowned and it is hoped that in the near future it may produce such exquisite fabrics as to remove all danger of French competition. Undoubtedly, up to the present, France has been able to manufacture textiles which have surpassed all others in their esthetic qualities, just as she has led the world in her fine arts.

The esthetic taste of her people was developed through her working museums or cathedrals—for the churches of France have been the great work-shops

*The *Evening Post*, of New York, in an editorial of February 11, 1905, on "Circulating Museums," touched on this matter, referring also to the fact that in France and Germany the provincial museums receive surplus stock from the large central ones.



BLACKSTONE HALL, ART INSTITUTE OF CHICAGO

wherein, for centuries, thousands labored to produce marvels in architecture, stained-glass and carving, while rich and poor watched with enthusiasm the gradual upbuilding of these temples. Children, carried in the arms of their

parents to worship in the half-completed chapels, later joined the workers and in their turn strove for greater perfection in the adornment of the house of God. We read of the old journeymen-builders going from Chartres to Beau-



HALL OF ARCHITECTURE, CARNEGIE INSTITUTE, PITTSBURGH, PA.

vais, from Rheims to Paris, gathering knowledge and incentive from the complete work of these earlier churches. Was not this the ideal museum? One part stored with art treasures for study, the other, a living workshop where those inspired by the older art endeavored, not to copy, but to equal its perfections.

Unhappily, modern churches are less beautiful, our public buildings are not always inspiring, nor have we the loveliness of the human form constantly before us, as had the Greeks, but we do possess priceless treasures of art in all our large museums and many of their directors are striving to make them centers of living interest that will draw our people as irresistibly as did the churches of old. True, the masses went to the cathedrals to worship, they were not attracted by the grandeur of their architecture nor the magnificence of their decorations, but whatever the object that brought them, the great fact remains,

that being there they learned to love beauty for its own sake. In France and Germany to-day, the laborers are constantly in the museums because the exhibits are related to their daily work. We are a commercial nation, millions of our people are occupied with manufactures and our wisest museum directors are endeavoring to reconcile art and machinery by advocating museums—industrial schools, believing that it is through the union of hand and machinery, both developed to their highest capacity, that we shall work out our industrial glory. Certainly, machines can never create beauty—that is man's prerogative—but in every craft there is a mechanical part that can be done more easily and more quickly by machinery—even better, providing the machine be guided by the intelligence of the worker.

Happily, many of our mill and factory owners are beginning to co-operate with museum directors by sending their de-



MUSEUM OF FINE ARTS, BOSTON, MASS.

signers to study the exhibits. They realize that the public are demanding more artistic productions and that if they can not supply this awakening desire for beauty our people will purchase foreign importations. Once beauty invades the factory—the mill—art will gradually regain her kingdom in the hearts and lives of the workers who will once more experience the joy of the creator in his daily work.

Meanwhile, much can be done to increase the usefulness of museums by stimulating public interest in their col-

lections. The Art Institute of Chicago has accomplished wonders in this direction. Its position on the lake enables it to remain in the heart of the city, where it is visited by thousands who would neither walk nor ride miles to see its collections. "Whenever there is a procession, convention, a military tournament, or spectacle of any kind which attracts crowds to the lake front," writes the director, "the Art Institute receives the overflow. On such occasions we do not hesitate to put out large signs announcing that the museum is free to all.

* * * By tradition art museums are quiet and dignified, and there are those who view with a certain uneasiness the association of a museum with a school of technical instruction, the holding of numerous temporary exhibitions and especially of pageants, concerts, French readings and flower shows. * * * But through this policy, which we believe to be public-spirited and right, the Art Institute has become a most active center of the life of Chicago and an important influence throughout the whole valley of the Mississippi."

That Chicago outranks every American city in the number* of her museum entrances proves that nothing can so arouse public enthusiasm as a feeling of ownership and participation. When a gallery shall be added for the competitive exhibition of home industries, especially if public school children be permitted to enter their work, the attendance will doubtless be doubled if not trebled; and, then, could the example of the Sociological Exhibit in Turin, Italy, be followed and prizes offered for the best working model of a furnished tenement, shop girl's bedroom, laborer's dining room, parlor, kitchen, would not these models allure busy homemakers and develop their esthetic taste? Learning that beauty costs no more than ugliness would not their present hideously decorated wall-papers and furnishings soon be replaced by the simple though lovely designs supplied by our industrial museum-schools? When the home environment develops children's natural instinct for beauty we will have gained an important step toward that great art future which our wisest educators believe to be essential for the perfecting of our republic.

It has been suggested that branch museums be established in all large cities especially in tenement districts, where they are even more necessary than branch libraries, as few immigrants can read our books, but almost all can appreciate lovely objects when placed in a

restfully furnished room where tired laborers, shop or factory workers could drop in for an hour of quiet enjoyment. The parent museums could change such exhibits each month; this would not require a large expenditure, yet the moral and esthetic value to our overcrowded tenement dwellers would be immeasurable. The Boston Museum has endeavored to accomplish some such results by hiring special cars and bringing tenement children free of charge to visit her galleries; also by giving free, illustrated lectures on the various collections and having public school teachers co-operate by asking their scholars to write compositions on what they have seen and heard.

In this museum is a delightful Japanese garden and Japanese decorations as a background for the Japanese exhibits, whose value is so enhanced by being placed in their own environment that one wonders why the Dutch, French and other collections are not similarly treated, as has been done in the new wing of Decorative Arts in the Metropolitan Museum. Here French pictures and tapestries are hung amid Regency and Louis XV furnishings. The Swiss Room was brought bodily from the village of Flines. Its richly carved walls and ceiling, stained-glass windows, tiled stove and handsome furniture were all made in the seventeenth century. Even earlier are the Italian stucco and terra cotta reliefs shown in a room with tapestries and furnishings of the same period.

What more splendid object lesson for factory and mill workers than these old peasant handicrafts in the surroundings for which they were designed?

Unfortunately, we moderns have been too long occupied with the production of individual pictures and sculptures to possess that serene vision which in all great art periods demanded the harmonious relation of paintings, statues and furnishings to the architecture which they were intended to adorn. More and more our museums are endeavoring to lead us back to those ideals by the re-

*Last year 861,011 persons visited the collections, 87,685 attended its lectures and musicals and its school had over three thousand pupils.

construction of such old rooms and the presentment of each nation's art in its own environment. The tiresomely long galleries are giving place to attractive rooms where the weary sightseer can find rest and refreshment.

Perhaps, in the future, every museum will possess an industrial art school and

thus be converted into working centers from which will radiate the esthetic commercial life of our great nation and to which our school children, artisans, homemakers—all that vast concourse now shaping the destinies of our republic—will turn for guidance, for inspiration, for enjoyment.



THE CINCINNATI MUSEUM OF ART

THE CINCINNATI MUSEUM AND ART ACADEMY

THE museum building in Cincinnati was dedicated on the 17th of May, 1886. The city of Cincinnati granted a reservation of 19.71 acres in Eden Park to the Association perpetually for the use of the museum. Aside from this the museum is the result of donations and bequests by citizens of Cincinnati receiving no support whatsoever from taxation. The Art Academy adjoins the museum and is directed by the Museum Association. It has a short summer term and a long winter one when the tuition, thanks to generous endowment, is \$25 for the day and \$5 for the night classes. The

course, besides drawing, painting and modeling, includes design, wood-carving, china-painting, metal and leather work, etc. The faculty, of which Frank Duveneck is dean, has always numbered men and women, not only well fitted to teach, but often of high individual achievement as well.

Both the school and the old museum buildings are of native limestone, rough-hewn, in the Romanesque style. A new wing added to the museum in 1907, the Emma Louise Schmidlapp Building, marks a departure towards a Greek style, in Bedford stone, which is to be

followed hereafter. This wing houses the large collection of casts of Greek sculpture and the reference library, which is generously stocked with books and photographs covering the field of art, in the broad sense, which includes the industries and archeology.

The large entrance hall of the old building contains casts of Renaissance sculpture and some important modern originals by Duveneck and Barnhorn, Potter and French, Nichols, Solon Borglum, MacNeil, Bitter, Weinman, Ezekiel, Powers and others. The floor below is devoted to an important collection from the Congo region containing carved ivories, mats, pottery, weapons, musical instruments, etc., and to the North American Indian group. In this, besides costumes, blankets and baskets of recent date, there is a very large collection of ancient pottery, etc., of primitive type from the mounds in the Ohio and Mississippi valleys.

In the collection of textiles, the Longworth Cashmere Shawls rank first in importance. Seventy-one in all, they present a wide and exquisite variety in color and design. In the adjoining room are important Japanese and Chinese stuffs and embroideries, costumes and embroideries from the Balkans, and fans. Notable, also, is the collection of laces given by the Women's Art Museum Association of Cincinnati. Rugs and other Oriental textiles are well represented in the adjoining Bookwalter Collection which contains also Japanese porcelains, bronze and carving, the furnishing of a Moorish room, Italian wood-carving and an Egyptian collection installed separately on the entresol.

Beyond is a large room of metal work, with an important collection of old silver, and a large group of reproductions of historic pieces. The room on the north contains musical instruments, and in the corresponding room on the south there are some interesting examples of arms, including spears, halberds, battle axes, a large collection of guns, complete suits of German and Italian armor, and Japanese war costumes.

The department of ceramics includes

Greek, Etruscan, Chinese and Japanese pottery with numerous examples of modern ware—Sevres, Copenhagen, Dresden, etc., and a very complete review of Cincinnati pottery, historically arranged, from the earliest experiments of the women on whose effort the industry was founded (in 1875) through the development of Rookwood from its establishment in 1880.

The picture galleries, while not strong in old masters, contain several interesting examples. The main emphasis, however, is to be placed on the representation of modern, particularly of modern American art. The Cincinnati Museum was one of the first to undertake systematically the purchase of contemporary American art, so beside the work of illustrious Europeans, as Courbet, Cottet, Munkacsy, Brozik, Zügel, Achenbach, Lessing and others, hang a well-chosen review of the Americans, notable among them the men whose history has been linked with that of Cincinnati. Mention may be made of works by the following: Tarbell, Benson, Weir, Chase, Childe Hassam, Redfield, Schofield, Alexander, Twachtman, DeCamp and Meakin. The most important group by an individual, not American, is the complete collection of drawings by C. F. Lessing.

Separate rooms are devoted to the works of the Cincinnatians, Frank Duveneck and Robert Blum, men whose position in the front rank of American art has long been assured. Either of these two collections alone would stamp the importance of the museum in this department. The examples of both men are numerous and extremely varied, including paintings, etchings and drawings.

The permanent collections of paintings are supplemented by numerous loan exhibitions which follow one upon another through the winter culminating in the large and important annual exhibition of American art in May, June and throughout the summer. In this exhibition the leading artists in the country are represented by fresh works in painting, sculpture, illustration and design. The catalogue this year numbers 157 exhibits.



PICTURE GALLERIES, DUVENECK ROOM IN FOREGROUND, BLUM ROOM IN DISTANCE



LIBRARY, CINCINNATI ART MUSEUM



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMAN OF STANDING COMMITTEES

Herbert Adams
John W. Alexander
T. Lindsey Blayney
Henry Turner Bailey
Ralph Adams Cram

Francis C. Jones
Percy MacKaye
Lee McClung
F. L. Olmsted, Jr.
C. Howard Walker

PUBLICATION COMMITTEE

Francis W. Crowninshield
James Burnes
A. E. Gallatin
David Lloyd
D. C. Phillips, Jr.

BUSINESS MANAGER
Cheshire L. Boone

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV AUGUST 1913 No. 10

ART MUSEUMS

Art and literature and music appeal to the higher nature of man. As Mr. Hamilton W. Mabie said, in a brief essay published four years ago in *ART AND PROGRESS*, these are as the open window in the workshop which brings refreshment and inspiration. They offer avenues of escape from drudgery, and provide means of enjoyment which may become very keen and satisfying. Mr. Kent, in his admirable paper on "The Small Museum," printed elsewhere in this magazine, calls attention to the amazing multiplication of public libraries within recent time, and suggests that the upgrowth of art museums may be in the near future as rapid and as wide-

spread. This is more than probable. To be sure a great many people read books who have no appreciation of literature, just as numberless persons visit exhibitions of pictures without any real interest in art, but, generally speaking, more people understand and appreciate pictures than books, visual appeal being most direct and the language of art most nearly universal. Coupling together a probable demand with what all will agree is a tangible benefit, if not a necessity, the subject of art museums looms large on the horizon. For this reason one session of the recent Convention of the American Federation of Arts was devoted to a consideration of art museums, and the principal papers read at that time are printed herewith in this special number of *ART AND PROGRESS*.

We stated our belief when we gave our official publication its present name that art was inalienably associated with progress; we reiterate it now. As a people progress in the scale of civilization their interest in art increases, though it may be as some claim that their power of creation is diminished through a widening of knowledge and broadening of viewpoint. As a country develops, it, too, gives more and more heed to art, cherishing those things which are the product of genius and are in themselves of imperishable worth. So with towns and cities. The cave-dwellers may not have had use for libraries or art museums, but Athens and Rome and Paris have been the abode of writers and readers, of artists and art lovers. The development of art museums throughout our land is a distinct mark of progress.

How an art museum can be built up to a point of the highest efficiency is graphically told by Mrs. George W. Stevens in her paper on "A Small Museum," and what has been done in Toledo can be done in any city of similar size and wealth under equally fine leadership.

In a closing address on the last day of the Federation's convention, Dr. Edward Robinson, director of the Metropolitan Museum, New York, said, that to his mind the problems in connection with art museums arose, not so much from

the fact that they are small, but from the much more impressive fact that they will not stay so, and he expressed the conviction that there is no museum in this country, no matter how small the community in which it stands, nor how discouraging its present outlook, that will not outgrow its present confines. Two pieces of advice followed which should be printed large and well conned: First, "Keep your standard high. Better a small room with one picture of distinction than a large gallery filled with mediocrities. The one picture is what will give your museum a high reputation in this and in other lands, and what will bring you the respect of your fellow-citizens and their desire to help." Second, "Consider the special needs, and the special character, of the community in which your museum is to be situated." In a community where textiles are manufactured, Mr. Robinson suggested that material that would help the designers of patterns and illustrate the history of the art in which many were engaged would do more good than a mere exhibition of the abstract forms of art. As an instance proving the value and importance of individuality in the development of art museums, Mr. Robinson cited the industrial art museums of Germany, each of which excels in some particular line and hence attracts, not only resident townsmen, but persons from distant places. By this theory of development each museum may become individual, important, unique, whereas, on the other hand, developing along conventional lines, there is little hope of accomplishment for the majority beyond the area of mediocrity.

In other words, henceforth art museums must be institutions for the people, not merely treasure houses, nor places of esthetic enjoyment, but factors in the betterment of industry as well as the betterment of man; educational institutions, no less forceful, no less essential, than the public library and the public school. To accomplish this end our museums must have, however, not only ample support, but capable direction.

NOTES

ART MUSEUMS IN SOUTH AMERICA

On page 1056 of this number of ART AND PROGRESS will be found a picture of the Museum of Fine Arts erected comparatively recently in Santiago, Chile; a handsome dignified building in which a notable group of paintings by American artists was exhibited at the close of the Exposition in Buenos Aires.

South America is just beginning to be reckoned among those countries whose interest in art is vital, and many persons will therefore be surprised to learn that already museums of art, several under direct government patronage, have been established in Brazil, Bolivia, Argentina, Ecuador, Peru, Uruguay, Venezuela and Colombia. A list of twelve such museums has been secured through the courtesy of the Pan American Union. It is understood, however, that this list does not include all the art collections in South America.

Because the stream of travel has only lately turned toward South America our knowledge of this great continent is still comparatively meager and crude. Buenos Aires in Argentina is, however, one of the most beautiful cities in the world and can boast many notable examples of fine architecture.

Looking to the future there is reason to believe the nations of South America may take their places before long among the art loving countries of the world, and that from them may come not only wise patronage but notable production in the field of the fine arts.

MUSEUM OF FINE ARTS, BOSTON

The Registry of Local Art, started some time ago by the Museum of Fine Arts of Boston, has proved a successful experiment and of increasing value. In 1911 and 1912 the list of city monuments and city pictures was compiled. To this has been added during the past year an inventory of busts and bas-reliefs. In the course of preparing this list the Registry has made a list of plaster reproductions of

sculpture preserved in city buildings. These are mostly in the schools, of whose plastic ornamentation the list forms an interesting census. One hundred and one schools are so decorated out of a total number of more than three hundred in Boston. "The sources," to quote from the Museum's *Bulletin*, "are many: graduating classes, school societies, local clubs, individuals—sometimes in memory of others, sometimes by legacy—teachers, parents, proceeds of entertainments and lectures, money earned by pupils, and contributions from leagues and other organizations. Such an inventory testifies in a striking way to the place held by the schools in popular esteem. As in the case of all permanent installations of fine art, often placed in position to be unheeded thereafter, the question of the use of the pupils of this material is as important as that of its provision. It has taken the efforts of many to bring these objects together, and may require still further effort before they are enjoyed as they might be."

CONTEMPORARY
SPANISH
PAINTINGS

From May 15th to June 11th a notable exhibition of paintings by contemporary Spanish artists was held in the Art Institute of Chicago. This comprised sixty-five canvases representing the works of painters of the several Spanish schools. These schools divide themselves into four groups: the first headed by Villegas, Director of the Prado; the second, by Sorolla; the third, by Zuloaga, and the fourth, by the two Zubiaurre. The collection was assembled in Madrid by Miss Ethel L. Coe, a student and teacher of the Art Institute who was invited by Sorolla to visit Madrid to study with him. An admirable introduction to the catalogue, giving an outline of contemporary painting in Spain, has been compiled from Miss Coe's notes, and the exhibition while not exhaustive has been pronounced thoroughly representative. Reproductions of some of the paintings shown therein will be published in a later number of ART AND PROGRESS.

PHILADEL-
PHIA'S NEW
MUSEUM

Plans for a great Art Museum for Philadelphia, to be erected in Fairmount Park on the site of the old reservoir, have recently been completed and published. They are by Horace Trumbauer, C. C. Zantlinger and C. L. Berie, Jr. The proposed structure will stand upon a terrace 46 feet in height and will have a façade 400 feet long. It will overlook the Schuylkill River and the park, standing at one end of the splendid new parkway which terminates at its further end in the City Hall. It will thus have both isolation and monumental dignity. The style is described as Greek with Renaissance detail, "noble in simplicity, classic in outline, spacious in content and in accord with its situation."

The portion of the building which is to be immediately erected will cost, it is estimated, about \$3,000,000. With its future extensions this museum as planned will exceed by two thousand square feet the area of the Louvre in Paris.

NEWS ITEMS

Mr. Harold Haven Brown, of Chicago, has been appointed Director of the John Herron Art Institute in Indianapolis succeeding Mr. F. Allen Whiting, who in May became the Director of the new museum now in course of erection in Cleveland, Ohio.

In the July number of *Scribner's* magazine is published an article by Elmer Grey on the Panama-Pacific Exposition, in which the architecture, sculpture and landscape gardening planned for this approaching World's Fair are graphically described.

Among the more notable works in sculpture recently unveiled are a memorial to Carl Schurz, by Karl Bitter, erected in New York City, and a memorial to Kit Carson, by Augustus Lukeman and F. G. R. Roth, erected in Trinidad, Colorado.

BOOK REVIEWS

EPOCHS OF CHINESE AND JAPANESE ART, AN OUTLINE HISTORY OF EAST ASIATIC DESIGN. BY ERNEST FRANCISCO FENOLLOSA, Formerly Professor of Philosophy in the Imperial University of Tokio, Commissioner of Fine Arts for Japan, etc. With 184 full-page illustrations in colors and black-and-white. Frederick A. Stokes Company, New York, Publishers. Price \$10.00.

Mr. Fenollosa was, it is scarcely necessary to say, the foremost authority on the art of the East. It was he, it will be recalled, who literally restored the appreciation for native art in Japan. To him may likewise be attributed the introduction of Eastern methods in our system of public instruction in art. He was a tireless student, and he gave to his work of investigation unremitting attention, approaching it with sympathy and continuing it with enthusiasm. When he lectured words poured forth as from a font full to overflowing, when he wrote it was with the same fluency. This history, which is a monumental work, long promised and much desired, was written roughly during a single summer and then put away to be completed in Japan. Alas, death overtook the author in London in 1908 before the task was accomplished. But, fortunately, Mrs. Fenollosa undertook and has most capably carried it to completion, seeking and receiving the assistance of eminent scholars in Japan and elsewhere. Thus invaluable data has been secured and recorded in permanent form and the lifetime study of a great student has been made of lasting avail.

This is a history not only of the technical evolution of Chinese and Japanese art, but of the underlying ethical and religious causes which produced it. As in the Greek, Italian and other great art periods, the creative impulse in the East came from religion. "Keep your mind pure and free through Art" taught Confucius 500 years before Christ!

The introduction of Buddhism into China gave birth to a new art impulse. Statues and symbols of Buddha were doubtless carried there from the north and the enormously rich literary treasures of the Indian mind were thus placed

in the hands of the imaginative Chinese. The magnificent Buddha temples, with their gorgeous decorations, are proof of its fertility. Professor Fenollosa follows this development into Japan, where in the sixth century artists and artisans were bending every faculty to the perfecting of Buddhistic art.

In the seventh and eighth centuries both China and Japan were strongly influenced by Greek art, an evolution which the reader is enabled to trace by means of the many reproductions of works of that period. All through the book the illustrations verify the text, adding not only to the esthetic enjoyment but to the intelligent understanding of the evolution of Asiatic art from the many sources of its inspiration.

The first volume deals with the profound meaning that underlay the mystical art of these countries, the second with the idealistic art that turned to nature for guidance, a nature imbued with religious symbolic meaning.

The political history of these Eastern nations is the history of the religious leaders which governed them—both are written in their art. Mr. Fenollosa has given us a vivid picture of a great civilization through his interpretation of the symbolic architecture, sculpture and painting of China and Japan.

THE VAN EYCKS AND THEIR ART. BY W. H. JAMES WEALE AND M. W. BROCKWELL. John Lane Company, London and New York, Publishers. Price \$1.00 net.

This is a second edition in a revised and more condensed form of a work published in 1908. It makes no claims to literary merit, but, with the utmost care and exactness, presents in well-classified form all documents yet discovered relating to the Van Eycks, a chronological bibliography of printed books and pamphlets and all original manuscripts, as well as a list of paintings and drawings, biographical material, and other data bearing upon their works. It is essentially a reference book, and, as such, of great value.

BULLETIN

EXHIBITIONS

- ART INSTITUTE OF CHICAGO. Annual Exhibition of Art-Crafts, including an exhibition of Oriental rugs. . . Oct. 1—Oct. 31, 1913
- NEW YORK WATER COLOR CLUB. Annual Exhibition. Fine Arts Galleries Nov. 2—Nov. 24, 1913
Exhibits received October 24th and 25th.
- PHILADELPHIA WATER COLOR CLUB. Eleventh Annual Exhibition. Pennsylvania Academy of the Fine Arts Nov. 8—Dec. 14, 1913
Exhibits received not later than October 18th.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Eleventh Annual Exhibition. Pennsylvania Academy of the Fine Arts. Nov. 8—Dec. 14, 1913
Exhibits received not later than October 18th.
- ART INSTITUTE OF CHICAGO. Twenty-sixth Annual Exhibition of Oil Paintings and Sculpture. Nov. 14—Dec. 25, 1913
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries Dec. 20—Jan. 18, 1914
Exhibits received December 1st and 2d.
- ART INSTITUTE OF CHICAGO. Annual Exhibition of the Society of Western Artists. Jan. 1—Jan. 25, 1914
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building Feb. 2—Feb. 22, 1914
Exhibits received January 22d and 23d.
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Ninth Annual Exhibition of Paintings and Sculpture Feb —March 1914
- ART INSTITUTE OF CHICAGO. Annual Exhibition of Works of Artists of Chicago and Vicinity. Feb. 3—Mar. 1, 1914
- NATIONAL ACADEMY OF DESIGN. Eighty-ninth Annual Exhibition. Fine Arts Building. Mar. 21—April 26, 1914
Exhibits received February 26th and 27th.

The Washington Directory

MEZZOTINTS, GRAVURES WATER COLORS

PICTURE FRAMING IN GOLD OR HARD WOODS
HAND CARVED FRAMES A SPECIALTY

VENABLE'S GALLERY 1225 G STREET

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS
Framing and Restoring Oil Paintings

MOORE BROS.
FORMERLY WITH V. G. FISCHER
PHONE MAIN 1184

ARTISTIC BOOK-PLATES, MONOGRAMS CRESTS, COATS-OF-ARMS

WEDDING INVITATIONS
RECEPTION AND DINNER CARDS

BREWOD ENGRAVERS AND STATIONERS 519 THIRTEENTH ST.

HANDICRAFT STUDIO SHOP

1622 H ST., WASHINGTON, D. C.

HANDWROUGHT JEWELRY, INDIVIDUAL DESIGNS
POTTERY, BASKETRY AND METAL WORK

LEIZE R. GODWIN **ELIZABETH C. DAY**

MUTH: ARTISTS' SUPPLIES

DRAFTSMEN'S AND ARTISTS' MATERIALS
OF EVERY DESCRIPTION AT FAIR PRICES

GEO. F. MUTH & Co., 418 SEVENTH STREET

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. T. Reynolds Co.

101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO



FRINK
Picture Lighting

OVER 90 per cent. of the Art
Galleries in the United
States are illuminated by
the Frink System of Lighting.
This is conclusive proof of the
superiority of this method of
lighting galleries, pictures,
book-cases, etc.

We have made a special study of
lighting of every kind and descrip-
tion for more than half a century,
and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 17 Place Vendome

JUST PUBLISHED

A History of The Metropolitan Museum of Art

With an introductory chapter on the early
Institutions of Art in New York

By Winifred E. Howe

Three hundred and sixty-one pages
Sixty-four illustrations

For sale at the Museum

Price \$2.50

"Thistle Publications"



ADEQUATELY REPRESENT
ELEVEN LEADING AMER-
ICAN GALLERIES AND
THE AMERICAN SCHOOL.

EACH REPRODUCTION IS
APPROVED BY THE ARTIST
WHO CREATED THE ORIG-
INAL OR BY THE DIRECTOR
OF THE MUSEUM THAT
OWNS IT.

Detroit Publishing Co.

DETROIT

NEW YORK

LOS ANGELES

indexed 10/19/37 M.L.

ART AND PROGRESS



CONTENTS

MILLET AT WORK By James Hunt

FREDERICK OAKES SYLVESTER
By Clarence Stratton

EARLY ITALIAN PAINTINGS

A PECULIAR TYPE OF
AMERICAN ART
By William Jean Beauley

SOME SCULPTURE BY
BELA L. PRATT

REVIEWS

NOTES

BULLETIN

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS
NEW YORK, N. Y. WASHINGTON, D. C. CHICAGO, ILL.

LOUIS KÄTZ

ART GALLERIES, INC.

103 West 74th Street, New York

American Paintings

Rookwood Pottery

Daniel A. Huebsch, Ph. D.

Illustrated Lectures on Art

Popular Courses

The Master Artists

The Art Treasures of Europe

791 LEXINGTON AVE.

NEW YORK CITY

The Carroll Art Galleries

Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects

SPECIALISTS IN

Interior Decoration

64 WEST 38TH ST.

NEW YORK

JUST PUBLISHED

A History of The Metropolitan Museum of Art

With an introductory chapter on the early
Institutions of Art in New York

By Winifred E. Howe

Three hundred and sixty-one pages
Sixty-four illustrations

For sale at the Museum

Price \$2.50

ART AND PROGRESS INDUSTRIAL ARTS NUMBER

October 1913

A richly illustrated issue dealing with a Vital Question

CONTENTS:

THE CRAFTSMAN AND THE ARCHITECT

By Ralph Adams Cram

RELATION OF INDUSTRIAL ART TO EDUCATION

By C. Howard Walker

RELATION OF INDUSTRIAL ART TO MANUFACTURES

By C. Russell Hewlett

SINGLE COPY, 20 CENTS

\$2.00 A YEAR

ADDRESS

AMERICAN FEDERATION OF ARTS

1741 NEW YORK AVENUE

:

:

WASHINGTON, D. C.

Please mention ART AND PROGRESS when writing to Advertisers

"Sunset in the Woods," reproduced as the frontispiece to this number of ART AND PROGRESS, is one of George Inness's most dramatic and forceful paintings. It is a large canvas, measuring 48 by 72 inches, and it was acquired by the Corcoran Gallery of Art in 1891. At the time of its purchase Mr. Inness wrote the Director of the Corcoran Gallery as follows: "The material for my picture was taken from a sketch made near Hastings, Westchester County, New York, twenty years ago. This picture was commenced seven years ago, but until last winter I had not obtained any idea commensurate with the impression received on the spot. The idea is to represent an effect of light in the woods toward sundown, but to let the imagination predominate." For this idea the painter unquestionably found adequate expression. The effect of sunlight on the trunks of the trees is vividly real, yet appeal is distinctly made to the imagination. The coloring is strong and the tone full and rich, the brushwork broad and commanding. We are reminded of what the artist once wrote, that it was the business of painters to transmit to picture lovers, through the medium of their pictures, the emotions and the expressions of strength and power or poetic beauty which had come to them direct from nature. George Inness was born in 1825 and died in 1894. He has been called the "father of American landscape painting" because he was the first to seek to interpret emotion through unity of impression. But he was more than this—a great landscape painter among the artists of the world—one who had a message and a vision.



SUNSET IN THE WOODS

THE CORCORAN GALLERY OF ART

GEORGE INNESS

ART AND PROGRESS

VOLUME IV

SEPTEMBER 1913

NUMBER 11



THE MINIATURE SHIP "F. D. MILLET" USED BY THE WORLD'S FAIR EMERGENCY CREW

MILLET AT WORK A CHRONICLE OF FRIENDSHIP

BY JAMES HUNT

It is doubtful if the chronicles of friendship contain a truer instance of love between men than that which is but partly revealed in the relation that follows. To appreciate it in its real worth one must have known both these men. Francis Davis Millet had a rare genius for friendship. Their name is legion, they who were smitten with grief over a loss that meant the departure of a best beloved out of their lives when they learned of his tragic taking off; and how he in turn must have given back their love in kind is attested by the deep affection borne by him for his friend "Jim" Hunt. It was a trinity of friendship that grew up at Chicago, during the preparations for the most memorable of all world's fairs, between Mr. Millet, Mr. D. H. Burnham and Mr. Hunt. All sorts and conditions of men were Frank Millet's friends. But whatever their difference in birth or breeding, among them all—as in the three sides of an equilateral triangle represented by these three men—in the measure of their love they were equal each to each. Something of the story of one of these friendships is given herewith.

THE EDITOR.

PART I. THE WORLD'S FAIR AT CHICAGO

I HAVE sweat blood and frozen to the very marrow of my bones in a sailing vessel among the icebergs and ice-floes on the banks of Newfoundland.

I have sweltered in the tropics in a steamboat, her coal bunkers afire burning like the flames of Hell. I was in the bark *Hyack* when she ground to pieces

upon the rocks and ice of Kent's Island at the northern end of Grand Manan in the Bay of Fundy, January 24, 1875. I was in the Swallow-tailed Line Packet-ship *Ontario* of New York when she left her bones on the Jersey shore between Little Egg Harbor and Barnegat, March 8, 1876. I was boatswain of the ship *Jane Fish* of Thomaston, Maine, when she went ashore on the Goodwin Sands in the English Channel near the North Foreland light, June, 1879. I was at the wheel in the barge *Burnett*, of Detroit, in what is known amongst sailors as the "Alpena blow" (Lake Michigan, October 16, 1880) when she pooped a sea, carrying the yawl-boat over my head, smashing it into a thousand pieces against the mizzen sheet post, driving the captain through the cabin bulkhead, breaking his leg, unshipping the wheel and burying me under a mountain of water, so crushing the senses out of me that it seemed I would never get my breath again. I know the sea as only those know it who have muzzled sails on a Western Ocean packet-ship and box-hauled yards in the doldrums of the equator. I have handled a paint-brush on many buildings, private and commercial; on the great buildings of the World's Columbian Exposition, where I climbed on every tower, truss, roof and cornice, directing the rigging and painting with a force of nearly five hundred men. In the terrific snowstorm of March, 1892, which crushed in the roof of Machinery Hall and threatened like destruction to the top of the Manufacturers' building, I was called to remove the snow from the immense central roof, the offer of one dollar per hour bringing me only twenty-six men. The northeast wind was blowing eighty miles an hour, making it impossible to stand without the assistance of life lines; the snow, beating into our faces, and the intense cold made the job an exceedingly difficult one. In all my experience in forty-five years of work I have had many masters—captains of ships, both naval and merchant, mates and second mates, and all kinds of bosses ashore, most of them able men in their different callings.

But there is one figure that stands out in memory, colossal and alone—the late Frank D. Millet, lost in the *Titanic* April 15, 1912, latitude 41.06 north, longitude 50.14 west.

For eighteen months I was intimately associated with Mr. Millet at the World's Fair in Chicago, and in writing this sketch I am compelled to recite a good deal of World's Fair history, since most of the incidents which I mention as showing the many phases of mind and character, and his far-reaching knowledge, occurred during that association.

I first met him in the latter part of July, 1892, while working on the great dome of the Horticultural building, the painting of which I had been given charge. After I had been working but a few days Mr. Millet came into the dome and walked up to me. We shook hands, he looked me straight in the face and said: "Jim, I am now going to make you general foreman of the color department; I have the utmost confidence in you, and am right at your back." Now, this was something new to me: no man I had worked for before had ever told me he had confidence in me. The look on his face attracted me in a way that I can not describe, but I replied instantly, "I will never abuse that confidence."

From this time on I saw him every day; as the great work progressed his instructions were carried out as nearly as possible in the most minute detail.

By the time the next job, the painting of the Agricultural building, was ready to start, the work had commenced to hum. Mr. Millet seemed to be everywhere; no matter what question arose about any detail of the work he always had plans to suggest or advice to give. Samples of colors were made subject to his decision. It was here that his wonderful knowledge of color in enormous masses came to be so well recognized and known throughout the world. He had engaged a group of America's foremost artists to do the decorative work on the buildings. They would meet in his office at night to talk over their plans; the next morning I would have instructions to help with men, scaffold-



MR. MILLET AND MR. LAWRENCE EARL WITH ASSISTANTS AND MODELS IN MR. MILLET'S STUDIO IN THE COLONNADE AT THE SOUTH END OF MACHINERY HALL, WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893. THE BACKGROUND IS A CANVAS ON WHICH A MURAL DECORATION IS BEING PAINTED FOR THE MANUFACTURERS' BUILDING

ing, tools and appliances of all kinds to facilitate their work. I learned through him and through them what kind of men artists were. They were not the dreamy individuals I had imagined; I learned from them some of the most practical things in my own line.

The paint-machine became a necessity for the work; through all its development Mr. Millet watched and suggested nearly every change that was made until it worked out the most perfect thing of its kind up to that time.

The progress on the Agricultural building, covering fifteen acres, seemed perfectly satisfactory to him, and I remember Mr. McKim, its architect, Mr. Burnham and Mr. Millet driving in on the floor and looking around, Mr. McKim saying, "Frank, it's marvelous the progress you are making." When one would see thirty or forty swing-stages stretched out in line with three men on a stage, and color bought by the ton—not by the pail or pound—it certainly was an interesting scene.

When the great Manufacturers' building was ready to paint I put samples of color in different places for Mr. Millet's inspection. He would come down and look at them and then go away, or make some casual remark about them; but one morning he called me to his office and asked me to go to the building with him. We walked through the west door, passed through the aisle and into that great arched interior. He stood a moment looking at the samples. Then, pointing to one of them, he turned around, saying: "This building is ready to paint, and there is your sample." I looked up at those enormous trusses, 210 feet above the floor. The floor was swept clean; not a thing was on it. The building covered thirty-one acres. I looked north and I looked south; the immensity of the thing appalled me; it looked as though I had the world to paint. He must have been studying my face closely, for he put his arm across my shoulder, looking directly at me, and said, "Jim, you are good for the job." The immensity of the building seemed to diminish, the trusses and great sheeted

ceiling seemed to grow smaller. The difficulties were swept away and it looked like any ordinary building. From then on it was just an ordinary job. Such was the confidence that the man inspired in me. No matter how difficult the undertaking, his presence always seemed to lessen difficulties.

The Turkish Commissioner applied to Mr. Millet for some flags to use in the decoration of the Turkish pavilion. Mr. Millet gave me the order and sent me to deliver the flags. He telephoned me late the same afternoon and asked that I get the flags back that night. I took three of my sailors with me and went to the pavilion and asked for the flags. The Turk on guard could speak very little English; I could not make him understand what I wanted. I called to my men to come into the building. The guard stood at the door in a very threatening attitude and called to his aid three or four more Turks. I said, "Boys, it is Mr. Millet's orders that we get these flags, and we will get them if we have to storm the Turks," and we started for the door. Just then one of my men called to me, "Here is a ladder," and I said, "All right, we will use it"; the flags were yet flying from the poles. As we raised the ladder the Turks came for us and grabbed one end of it. The seesaw commenced to gain possession—four Turks on one end and four sailors on the other—yelling at one another to let go. Just then Mr. Millet drove up. He called, "Jim, what's the matter here?" I replied, "These Turks won't give us the flags." He commenced to talk with his tongue and his hands; in a couple of minutes the ladder was released and the Turks proceeded to dance all around him. He said, "It's all right now, I came just in time." The Turks themselves went and got the flags, put them in our wagon and salaamed to us all.

An Italian called at Mr. Millet's office and was trying to make the guard understand that he wanted to see Mr. Millet. The latter told the guard to let him in. On entering the inner office the visitor announced his presence by speaking Mr. Millet's name in his own foreign



MR. MILLET (ON STEPS) AT WORK ON A DECORATION FOR THE CEILING OF THE NEW YORK STATE BUILDING

accent. Mr. Millet was writing at his desk, and without turning away from his work he commenced to talk Italian. The man's face lit up. When he came out he tried in an imperfect way to make the guard understand that Mr. Millet made him ashamed by talking better Italian than he could himself.

The Emergency Corps was a creation of Mr. Millet's. After a severe storm in the latter part of March, 1892, which did great damage to Festival Hall and other buildings, he instructed me to organize a crew of sailors that would be always on hand to cope with any emergency that might arise from wind or weather, and could also man the World's Fair life boats on the lagoons, decorate boats for parades, attend fireworks display on the lake front and a multitude of other things constantly coming up. The members of this crew were all merchant sailors, were good climbers and swimmers and lived in a forecabin, as

they called it, in a part of the paint shop which had been fitted up with bunks for them. This crew was under regular ship discipline; watch and watch, and all hands when occasion required. Mr. Millet was very proud of this crew and they all loved him. I had letters from some of them after his death expressing the deepest sorrow for their chief. These men are scattered all over the world.

The opening day of the Fair came—the great day to which all the world had been looking forward. Failure had been predicted; everyone was talking about it. At four o'clock the morning of this day Mr. D. H. Burnham, Mr. Millet, Mr. E. R. Graham and several others were sitting together in the Service building watching anxiously for the dawn. The weather was wet and drizzly; it looked doubtful if all Mr. Millet's plans for a great flag display could be carried out. But before the services were to begin the weather cleared. This flag display was



MR. MILLET AND MR. LAWRENCE EARL AT PLAY IN MR. MILLET'S STUDIO
CANVAS AT THE REAR SHOWS OUTLINES OF SECOND DECORATION FOR MANUFACTURERS' BUILDING

conceived by Mr. Millet. A couple of weeks before the opening he called me into his studio, where he was at work on a ceiling panel for the New York State building. He told me he wanted the flags rolled up the same as they are on a man-of-war; from the middle pole in front of the Administration building the signal flag was to be broke. All the flag-men who could see this signal would break their flags instantly and others would follow suit all over the grounds. The message carried like a flash. He said he wanted it done in one minute. How well his scheme worked is part of the Fair's history. You must consider that the poles were bare except for this little knot at the top, which you could hardly see. Not a thing was visible anywhere in the way of bunting except the President's flag, flying on the corner of the Administration building; immediately the President pressed the key to start the machinery over that 640-acres of buildings and ground, there sprung into

life the greatest display of color and bunting the world had ever known. Even Mr. French's Statue of Liberty in the Court of Honor had been concealed from cap to base; hardly had the crowd found time to look around before she stood shining in all her golden splendor.

Mr. Millet popularized the Fair with all sorts of schemes for the entertainment of the enormous attending crowds; boat-loads of singers on the lagoons at night, decorative boat-parades, swimming and rowing races, etc. The day of the Venetian regatta he distributed the prizes; as the winners came into the Court of Honor on the last stretch he was as enthusiastic as a born Italian. His face lit up with smiles when the winner of the fourth race came up to be rewarded with fifty dollars and a suckling pig. There was some little dispute as to the management of a gondola, and instantly Mr. Millet called the Italian out of the gondola nearest him. He jumped in, took the oar and placed himself in posi-

tion, handling the gondola exactly as the winner had handled it, shouting the usual cry, "A Porca, A Porca," imitating perfectly the gondolier.

The Columbus Caravels, which had arrived at the Fair on the seventh of July and had been on exhibition, were turned over by the Spanish Government to the United States Government on September 12th. Captain Berry, of the man-of-war *Michigan*, Lieutenant Lansdale and Lieutenant Roger Wells had decided to sail the *Santa Maria* from the Fair in Jackson Park downtown to Grant Park, inviting a number of guests, among them Mr. Millet and Mr. William E. Curtis. The *Santa Maria* was towed out from the south pond by the steam yacht *Argo*. After getting an offing from the pier the towline was hauled in and she proceeded under her own canvas. The wind was light and variable. The crew was composed of man-o'-war's men and Emergency Crew sailors, and the boxhauling of the yards commenced. Nearly all day we braced around and backed and filled to catch the light air that would fill the canvas once in a while. In everything done aboard the vessel Mr. Millet was just like any sailor. He hauled on tack and sheet; knew every rope and every order that was given. A crew of strange seamen would not have known that he had been anything but a sailor all his life. Another instance to show his knowledge of seamanship: a sailor was rolling up parceling to be used for two new man-ropes made from one of the water floats. The man was doing this as he had been taught aboard ship. He must have been forty-five years old and had been a sailor all his life. Mr. Millet came along and stood watching him (the man was working under Mr. Millet). The latter said, "Now, my man, if you will give me that parceling I will show you a quicker and better way to do it." The man handed him the canvas; he pulled tight his trousers from his knee to his thigh, rolling the canvas the same as he had rolled bandages, I assume, for the hospital corps in the Civil War, and taught the man to roll more

parceling in five minutes than he would have done in his own way in two hours. He was the most surprised sailor I have ever seen when he remarked, after showing me what Mr. Millet had done, "I thought I knew everything about my business, but that's a 'wrinkle' I have never seen before."

Mr. Millet was universally beloved by his employes, for he was known by every one of them from the boy carrying water to the man handling flags on the tops of buildings. They decided to give him some souvenir of their respect and esteem by which he could always remember them, and this took the form of a silver service. We had decorated the flag-loft of the paint shop for the ceremonies. He was found on the grounds somewhere and brought to the shop on a pretense. When he came to the loft and saw that crowd of people he didn't know what to think of it, but was soon informed by his secretary what he was required for, and the presentation took place. He made a nice little talk. As the crowd stood up to go, men and women, he pointed to a big American flag, saying, "Boys and girls, let us give one cheer for the flag before we leave." The cheers were given, but as the crowd started for the steps there was a crash and down went the floor, hurling that whole body of human beings, including Mr. Millet, to the floor below. I was left alone, standing in safety beside the box of silver, and as I looked over the edge from my position I saw Mr. Millet. The men and women were yelling, and in their panic striving to get out from under one another. I heard his voice ringing out with warning to keep quiet. He stood there without trying to move out of the struggle until he had seen the last man and woman carried to safety. I did not know until the next day that he, himself, was hurt. There were seven broken legs and a number of minor injuries; how some were not killed I have never understood.

NOTE—Part II, the concluding chapter of this chronicle, will be published in the November number of ART AND PROGRESS.



THE RIVER'S GOLDEN DREAM

FREDERICK OAKES SYLVESTER

FREDERICK OAKES SYLVESTER

THE PAINTER OF THE MISSISSIPPI

BY CLARENCE STRATTON

FREDERICK OAKES SYLVESTER, known throughout the United States as the painter of the Mississippi, was not to its waters born, for he came originally from New England and received his early art training at the Massachusetts Normal Art School. Though he knows the great Father of Waters from source to mouth and has transferred to his canvases the "length

and the breadth and the strength" of it, as he, himself, writes in one of his poems, it was in New Orleans that he first came under the spell of the mighty river, for in that city he was director of the art department of the Sophie Newcomb College in Tulane University.

Recognized to-day primarily as a painter of landscape, Mr. Sylvester began in New Orleans as a painter of the



THE LINTEL OF TREES

FREDERICK OAKES SYLVESTER

industrial and man-made aspects of the city; its sky-line of buildings, its water-front of levees, warehouses, barges, tugs and steamboats. Working long before the influence of Whistler became general, he attempted to transform into things of beauty the exteriors of trade and commerce that line the stream. It is not strange therefore that when Mr. Sylvester moved to St. Louis in 1902, he should have painted the most impressive engineering achievement connected with the river—the Eads Bridge. He painted it so often that he just escaped becoming known as the painter of the bridge. One of the best canvases is that repro-

duced in *Harper's Weekly* several years ago, showing the water swirling between shore and stone pier in half-moon eddies around the sharp edge of the support, while above springs the dark curve of the iron arch. In this the colors are all subdued, the entire canvas is toned to a low key, and the effect is secured by the slight afternoon glow which comes across the canvas to the beholder, accentuating the decided contrast of light and shade.

This canvas was awarded a medal at the St. Louis Exposition in 1904, while other canvases were awarded a medal in Portland a year later.

At about this time Mr. Sylvester de-

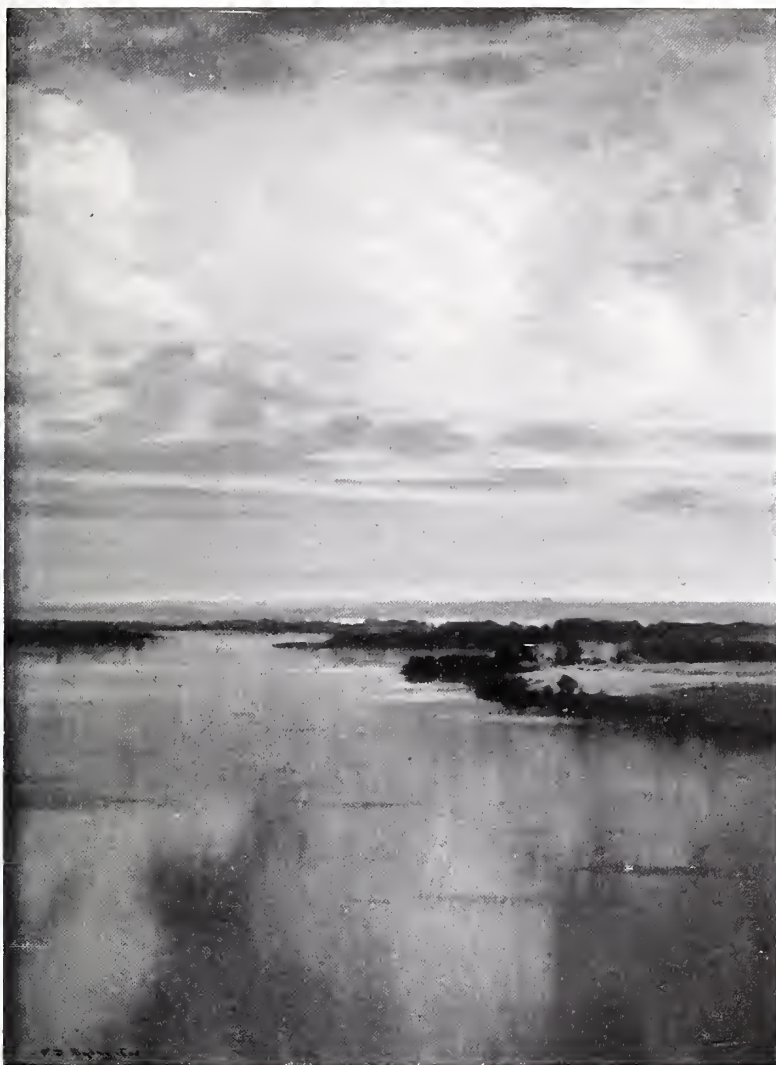


WHAT THE EYES OF ELSAH SEE

FREDERICK OAKES SYLVESTER

sented the city and its surroundings as subjects for painting. The bluffs and low lands along the Mississippi, practically disregarded by every city along its course when they might be made wonderfully attractive, began to draw him to attempt their reproduction. Just as he had chosen his subjects in the city early in the morning before the soot had clouded the sky, or at eventide after the stacks had ceased belching out their smoke palls, so he began to picture the river under its most quiet, peaceful as-

pects. Both north and south from St. Louis the banks of the river, though in general presenting a combination of high rugged bluff on one side and low, far stretching level on the other, are infinite in variety of detail. And it is this great variety that this artist succeeds best in painting. His compositions might impress a casual observer as much in the same vein, with a similar dip in a hill line to give a view of river surface, while trees at each side make a natural looking if somewhat conventional frame. A



THE FATHER'S SMILE

FREDERICK OAKES SYLVESTER

closer scrutiny, however, reveals a great variety of detail, a constantly changed color scheme, even though the tints never become strongly contrasted, many, in fact, suggesting mother-of-pearl harmonies. There is no dependence on anything except the mere beauty of the scene, with no introduction of human interest, and no attempt to attract or hold attention by any peculiar mannerism of treatment. The very quietness is the result of the nicest adjustment of skill to subject. Thus in "The Lintel

of Trees" hickories mark the path leading down to a stretch of absolutely quiet water. Beyond the fringe of trees on the opposite bank spread out the level plains, with just a few trees to accentuate the sense of distance secured by a perfect handling of perspective. The colors are happily harmonized in this picture, but the effect is made almost entirely by the distance and the lighting.

On pictures such as this and those reproduced in *Scribner's Magazine* for October, 1912, Mr. Sylvester's unique

position is based. Outside many private collections his paintings are found in such places as the Decatur High School, the St. Louis Central High School and the St. Louis Noon Day Club.

In the past year a change has come into the artist's style. He is turning to stronger, more heroic themes. In these the style depends on the subjects. The river still furnishes the compositions, but now a bounding, blustering wind shouts along the bluffs, great white clouds go bowling across a deep blue sky casting purple shadows upon the landscape,

while bushes and grasses are twisting and swirling. In such later canvases the treatment is entirely changed. A stronger, more assured touch appeared some years back; it has grown until even the colors are more decided and the brush strokes bigger, freer, broader. Contrasted color, decided notes, replace the careful blending of the earlier style; there is an unrestraint, a joyousness, a verve about these later canvases suggesting more consistently and energetically the sweep, the power, the might and the majesty of the Mississippi.

EARLY ITALIAN PAINTINGS

IN THE METROPOLITAN MUSEUM OF ART

LAST autumn an interesting collection of Early Italian Paintings was lent by Mrs. L. F. Holden, of Ohio, to the Metropolitan Museum of Art. After being shown for some time as a special exhibit the collection has been distributed, the several paintings being placed according to their schools and epochs in the various galleries.

Of this collection Mr. Bryson Burroughs, in the *Bulletin of the Metropolitan Museum*, has said:

"Mrs. Holden's is an important collection. In it are many pictures which, owing to the uncertainty of their authorship and schools and the archeological points which they exemplify, appeal strongly to the prevailing taste for connoisseurship. There are paintings, also, of great rarity and beauty and some which would hold their own in any company. The collection has been commented upon in the *Rassegna d'Arte*, by Mary Logan Berenson, to whom most of the corrected attributions are due. It will be exhaustively considered by various specialists in a forthcoming volume of *Noteworthy Paintings in American Private Collections*, edited by August F. Jaccaci.

"Most of the pictures are of the Italian Schools and were bought from

James Jackson Jarves who, during many years spent in Italy, gathered a number of works of art which he hoped might be utilized as a nucleus for an American Museum for the study of Italian Art. He collected his pictures with this end in view. Though the names with which he labeled them were those of the greatest, he made no pretense that the works themselves were masterpieces. This is made clear in the introduction to the handbook for the part of his collection which was purchased by Mr. Holden, in which he says: 'The old masters of this gallery were secured many years ago when circumstances for their acquisition were more favorable than at present. They are not presented as masterpieces, but as types of the greater men and their schools, fairly characterizing their motives, coloring, design, and modeling; average representative examples of their minor work, but possessing some distinctive recognizable qualities to those who have made a study of them.'

"As one considers Mr. Jarves' achievement as evidenced by these pictures and the paintings of that part of his collection acquired by Yale College, even though they were secured 'when circumstances for their acquisition were more favorable than at present' and though a



MADONNA AND CHILD

SCHOOL OF LEONARDO DA VINCI

large majority of his attributions have been unable to stand the test to which the more specialized knowledge of to-day has subjected them, these words seem unduly modest. In his day, appreciation for such works was rare, particularly in America. Mr. Thomas J. Bryan, who gave his admirable collection to the New York Historical Society in 1867, was the only other American at the time whose interest in primitive paintings went so far as to induce him to purchase them, even though the price was far from high.

"Mr. Jarves' idea that a Museum be formed which would acquire his collec-

tion as a basis, unfortunately miscarried. On his return to America he exhibited his pictures in 1860 at the Derby Gallery, 625 Broadway, New York, and again in 1863 at the New York Historical Society rooms, hoping to interest influential people in his plan, but the time was unfavorable, the interest and energies of the public being engaged far otherwise. In 1863 he vainly offered one hundred and thirty-two of his pictures to the New York Historical Society for \$50,000. He found no one to second his design, and even after the Civil War his success was no better. He was forced to de-



MADONNA AND CHILD ENTHRONED WITH SAINTS
BY LORENZO DA SAN SEVERINO

posit the greater number of his pictures with the trustees of Yale College as a pledge for a loan which the College made him. Being unable to meet his obligations, the pictures became the property of the College."

Among the pictures offered to the Historical Society in 1863 the only one which can be definitely connected with those now owned by Mrs. Holden was the "Madonna and Child" attributed to Leonardo. The Boston Exhibition in 1883-1884 was made up of works which for some reason were not deposited at

Yale and others which it may be presumed were acquired later. This was the collection bought by Mr. Holden in 1884.

Of the "Madonna and Child" ascribed to Leonardo da Vinci which is reproduced herewith, Mr. Burroughs says, "Mr. Jarves in his catalogue prints five pages of letters and endorsements from critics and artists of the middle of the last century, all unhesitatingly in favor of this attribution. Those quoted are Cav. Prof. Miglirini, Director of the Uffizi; Baron Gariod, of the Turin Mu-

seum; Monsieur Rio, the writer on art and author of a 'Life of Leonardo'; W. M. Rossetti, Holman Hunt and Baron Liphart.

"None of the specialists of to-day consider this beautiful little picture to be by the hand of Leonardo. It is ascribed pretty generally to Ambrogio da Predis; Mrs. Berenson finds that it has some analogy with that artist's copy of 'The Virgin of the Rocks' in the National Gallery. I will venture to suggest another name—that of Francesco Napolitano—as the probable author, basing my surmise, however, only on reproductions of his work and descriptions of his color. The 'Madonna and Child' in the New York Historical Society, a vastly inferior work, is the only picture ascribed to him which I have seen recently. Relying on photographs, however, I find a striking similarity of style and form between his acknowledged pictures and this. In the 'Madonna and Child' recently purchased by the Zurich Museum, out of a private

collection in Geneva, the landscape is practically the counterpart of the view through the opening at the right in Mrs. Holden's picture. The Zurich painting is signed with a punning signature accepted as undoubtedly Napolitano's. It has the same similarity to Ambrogio da Predis as has the picture in question."

To the "Madonna and Child Enthroned," with Saints Paul and Anthony at the left, Augustine and Sebastian at the right, gold background, by Lorenzo da San Severino, which is also illustrated, he refers as follows: "In this case the critics are remarkably unanimous, not only as regards the authorship of the picture, but its quality as well, and indeed no one could fail to feel the charm of its sweet sober color, the tranquillity of its expression, and the dignity of loveliness of its personages. One of these is particularly alluring—the exquisite young gentleman with a green sprig in the pink cap saucily set on his golden curls, who poses as St. Sebastian."

A PECULIAR TYPE OF AMERICAN ART

BY WILLIAM JEAN BEAULEY

AMERICA rejoices in a choice assortment of statues and monuments which would fill the Parthenon of Greece to overflowing. Yet there are people who deery our country as having no art! Could Praxiteles or Bion, or any other of those vaunted ancients, have produced one such statue as we have myriads of, he would have been ready to die—nay, anxious.

No art in America? How can that be when nearly every county in this broad land has its soldiers' monument, and the rest are getting them? And they are all as alike as dolls in a toy factory.

A distinguished French art critic, making the tour of "the States," was vastly puzzled by this uniformity. "Far in Maine," said he, "one shows me the only work of art in the village; it is a statue of a soldier at parade rest. In Iowa

I ask for works of art, and one shows me again a statue of a soldier at parade rest. In New York, in Illinois, in Kansas, I ask the same question. Everywhere I am shown the same soldier, same overcoat, same rifle, same position. I fail to understand.

"In France you will find many statues all the way from the Belgian frontier to—how say you the midi?—the noon? Ah, yes; I thank you—the south. But each statue would be different. Why this multiplicity of granite infantrymen at parade rest showered over the United States like stones dropped from a meteor? * * * Your great Civil War? A-a-a-h! Parbleu! I have often heard of the horrors of war, but never before have mine eyes beheld them."

Yes, our great Civil War is responsible for many things. In this matter respon-

sible, not only for the number and subject of the monuments, but for the committees that choose them. Those committees are usually a county board of supervisors and some veterans of the Grand Army of the Republic called in to consult them. Veterans of the Grand Army of the Republic are consulted on account of their deep interest in soldiers' monuments. This is not strictly logical. You may be deeply interested in your child's illness, but unless you are a medical man you will not be of much use in a consultation over her case.

Now, questions of art are about the only ones wherein an untrained man's opinion carries any weight. When a bridge or a tunnel is to be built we consult engineers, not farmers or grocers. If a department store is to be stocked the proprietor asks a merchant's advice, not that of a cowboy. Yet the average cow-puncher knows as much about buying calico as the average county supervisor knows about buying works of art. Art is so far removed from his field of thought that if his life depended upon it he could not name a prominent painter, sculptor, or architect. Painting means to him the department of the county fair where his niece's water-colors are exhibited along with his wife's wax flowers and crazy-quilts. Sculpture means to him the pet lambs, the guardian angels, the Simply-to-Thy-Cross-I-Clings of the cemetery.

Usually the first step of a board of county supervisors toward a soldiers' monument is to advertise for designs. Sculptors and architects seldom respond, but that is not the fault of the supervisors. Nor is it irremediably their misfortune, for into the breach press the patriotic dealers in granite and bronze armed with large bunches of designs.

Why consult architects or sculptors? Here are ready-made pictures of monuments, all duly labeled and numbered, at prices running from \$1,800 to \$50,000. Why consult a regular physician when you can buy patent medicines ready put up in bottles at 25 cents or at \$2.50, as suits your purse?

Stone-men and bronze-men have been

on the watch for this opportunity. Each sends forth a glib agent bearing, like a Roman lictor, bundles of rods bound together. These fasces consist of large drawings made by that useful mechanical process known as the air-brush, mounted on linen and attached like maps to rollers. They are unfurled and displayed in the back room of the sheriff's office, or, with regard for the inspiration that comes with environment, in the local paintshop, whose proprietor also carries a line of "art materials," as duly announced on a palette hung out for a sign.

Designs No. 6-A, -B, and -C perhaps show simple obelisks of varying heights. Design No. 10-B may be a shaft surmounted by a soldier with his arms folded upon his musket and a corner of his cape-overcoat carefully turned back over his shoulder. A still more elaborate monument has the weary soldier at the base of the shaft, while on the opposite side a sailor with a pair of opera-glasses scans the horizon. As Mr. Owen Wister somewhere remarks, just as cowboys are forever "seouring the plains," so are sailors eternally "seaming the horizon."

When there are two figures to guard it, the shaft will probably be taller. It will be surmounted by a capital like an overgrown cauliflower, on top of which the Goddess of Liberty balances herself, blowing a trumpet or holding a wreath, or otherwise harmlessly employed. With some trivial changes the goddess becomes Fame or Peace. Sometimes a fine flight of imagination results in two columns, which might be styled in architecture as of the Grand Rapids Renaissance. Other artistic devices, such as a G. A. R. badge in bold relief, a rock-faced base or one or two eagles perched on balls, give a little snap to the foundation.

There are perhaps a score of designs in which these familiar elements are differently combined. "*Plus ça change, plus c'est la même chose*," our irreverent French critic would say. To impart a new flavor to the stale old ingredients, some of the pictures are colored—very blue sky, very green grass, very small men and women in the clothes of

twenty years ago walking about saying "A-a-a-h!" with uplifted hands.

A board of supervisors contemplates these glories awe-struck and uncertain. Presently some bold spirit pronounces offhand for design No. 10-B. Like a flock of sheep all make for No. 10-B, till some one plucks up courage to disagree. To disagree makes a man almost as conspicuous as to take the initiative and is much easier. Discussion rages, skilfully guided by the agent. There are alarms and excursions, adjournments and refreshments, until the committee, with unanimity approaching enthusiasm, selects design No. 16-B.

To the world at large "16-B" is but a cabalistic phrase devoid of meaning. So is "opus 45" to the unfortunate whose soul responds not to the master-musician. But the supervisor is as wise as a sight-seer at an exposition after he has learned to say "peristyle" and "pergola." His heart swells with mingled pride and patriotism when he familiarly mentions "No. 16-B."

He has done for his country on a large scale what he did on a small scale for his own door-yard when he set a toy cast-iron rabbit in his geranium-bed and a spotted metal watch-dog on his grass-plot. In the spring the village-painter—he who fills in the dull winter season graining up the saloon-door—will give the dog a new coat of green paint and a gold collar.

Many of the older drawings shown were lined across with narrow horizontal cracks from frequent rolling and unrolling before boards of supervisors in various parts of the country. Thus a considerable portion of our population has received the benefit of what might be called circulating art-libraries on rollers. Moreover, the system affords lucrative employment to many worthy persons who might otherwise be selling lightning-rods or toilet-soap.

Most of the designs are things of shreds and patches, remnants, reminiscences, weak copies of features in several compositions. They are clumsily put together by draughtsmen, who at best have served a brief apprenticeship

in some inferior architect's office, and are as competent to plan and carry out a monument as a butcher-boy to perform a surgical operation. For that matter, many of them are carried out in Germany.

Even art is subject to the laws of commerce. American contractors are able to furnish designs galore, and can have the bronze statuary executed in Germany at a price far below that in the United States. While in Munich recently, the writer had the doubtful pleasure of visiting a bronze-factory in company with a young art-student from Louisville, Ky. As a side issue the student was representing an American contractor, and it was his business to superintend the modeling of German figures for American memorials.

"Come with me," he said, "and see what they are making for one of our spread-eagle monuments."

We passed through a courtyard like a Campo Santo, filled with plaster casts of monstrosities which have been erected in memory of the heroic dead in many of our cities. We entered an atelier where a sculptor was at work, and beheld a big Bavarian model posing as an American soldier. Perhaps this explains some of the un-American types of figures and faces we see on American monuments.

So much for the native genius who models our patriotic memorials. There is more to be said of the native genius who presides over their selection. When Waukegan, Illinois, decided upon a soldiers' monument, the usual committee was appointed, and designs asked for in the usual way. Competition was brisk among the men in the mausoleum business. One of their agents was an unheralded genius who had previously sold petroleum for the Standard Oil Company, and thus naturally considered himself peculiarly fitted to expatiate on the beauties of sculpture.

The committee had chosen opus 17, a regular symphony in art, a soldier six feet six inches in height, and weighing twenty thousand pounds. But the cost of reproducing the figure in bronze was

greater than the appropriation. In a crisis like this a sculptor would have been of no use, an architect would have been an encumbrance, but a Standard Oil man was in his element.

"You see, gentlemen," said he, impressively, "your shaft is fifty feet high. When the figure is placed on top, looking at it from the ground, and judging it from the standpoint of perspective and artistic effect"—this phrase deserved an encore—"judging it, I say, from the standpoint of perspective and artistic effect," he repeated, "you will not be able to see much below the knees of the figure owing to the projection of the capital. I trust you are following me, gentlemen?"

They were, so far.

"Now, then," he concluded, triumphantly, "why not cut off the ankles and feet, which weigh two thousand pounds? We would thus effect a saving of \$780, and you would have a figure five feet eight inches high, which is typical of the American soldier."

Here was certainly a remarkable suggestion. It offered a solution of a difficult problem, of which no sculptor, however gifted, would have dreamed. The committee wavered, and no wonder, until some doubting Thomas interposed an objection. He admitted that a soldier with both legs shot off would be more typical of modern warfare than one in possession of all his limbs. "But, how in thunder could he stand on top of a monument under such conditions?" He would be more likely to be sent home on a furlough.

The argument carried the day, and the idea of mutilating the statue was abandoned.

What the soldiers' monument is to the board of supervisors the drinking-fountain is to the committee of aldermen. In fact, the fountain presents even greater perplexities, for in the monument the restricted sentiment limits the scope of the design. Joliet is a thriving city of forty thousand inhabitants, and is best known to fame as the home of one of Illinois' great penitentiaries.

Still, art is not neglected there, and

the city council decided that a drinking-fountain was needed on the public square. Accordingly an appropriation of several thousand dollars was made for the purpose, and a committee of aldermen appointed to carry it out. The city fathers would have been at a loss how to go to work had not a local dealer in hardware and harvesters come to the rescue with an illustrated catalogue issued by an iron and bronze concern. The catalogue contained numerous designs, from two chubby metal children under one umbrella—a charming ornament for a lawn—to a weeping woman kneeling beside a cross, touchingly inscribed "Lest we forget."

After faithfully poring over these pictures and discussing them from every point of view, the committee selected No. 21-A, guaranteed to hold eighteen barrels in the basin. The design showed a base of rough granite, rock-faced, with inscription and date; surmounting it was a fierce man on horseback in the act of thrusting a lance into a wild-eyed jaguar bounding toward him with wide open jaws. The composition is well known, as something similar has been extensively used in advertising a celebrated brand of bitters.

A year passed. Certain discolorations began to show upon the bronze, greatly to the anxiety and indignation of the aldermen. It assumed a greenish tinge, deeper in some places than others. The kindly elements were doing their work upon it, subduing its crudity, and bringing it into harmony with its surroundings. Here again a sculptor or an architect might have been found wanting, might have made no attempt to arrest the transformation. But the aldermen were more than equal to the emergency. They asked and obtained from the city council a generous sum to "paint the bronze up."

A chap with a pompadour and a walrus mustache took the contract and did the job well, in lead and oil, with a terra cotta finish. Had it been less shiny one could have really believed in an earthenware huntsman and jaguar.

Years passed, the paint began to scale

off, the greenish tone to reappear. Once more the city fathers rushed to the rescue of their town's greatest art-treasure. It happened this time that the chairman of the committee had just installed a heating apparatus in his home and was enraptured with the effect of a newly discovered paint for metal used upon it. Therefore a steam-heating decorator was employed to "do up" the bronze in aluminum paint, like that on the alderman's radiators. He did it up.

Still, in the public square, at Joliet stands that jaguar fountain, freshened each year with a new coat of paint, a solemn protest against the insinuation that Americans are indifferent to art, a shining example of their method of selecting monuments.

There are two reasons why sculptors and architects seldom answer advertisements for designs. One is that they know the designs will be judged by a commit-

tee blatantly ignorant of what constitutes a good design. The other is that an artist can not travel about the country out-talking a glib agent.

In some counties there is a third reason in the shape of an ordinance requiring the committee to accept the lowest bid, just as they would in buying coal or lumber. Therefore, if by any chance Augustus Saint-Gaudens should have offered a statue at \$5,000 and a stonemason should have offered one at \$4,500, the work of the greatest American sculptor would have been rejected.

Perhaps the day may come when American municipalities shall be educated out of trusting to sample books and eloquent salesmen. In time they may learn that it is safest to consult experts.

In the meantime the situation in regard to our crop of soldiers' monuments is "worse and worse and more of 'em."



FIREPLACE PANEL. PRESIDENT'S HOUSE. HARVARD UNIVERSITY

BELA L. PRATT

SCULPTURE BY BELA L. PRATT

ON this and the following pages are given a number of works in sculpture by Bela L. Pratt, of Boston. Taken as a whole the group shows both strength and versatility. There is work both in relief and in the round; sculpture which is primarily decorative in intent and that which is truly monumental. The "Nathan Hale" and the "Spanish

War Soldier Boy" are both inspiring types. No less vital and significant is the Whaleman, a detached figure from the monument to native seafarers erected at New Bedford. In striking contrast is the lithe, graceful and exquisitely chaste figure of the little maid that forms a part of Mr. Pratt's exquisite "Fountain of Youth."



NATHAN HALE

YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

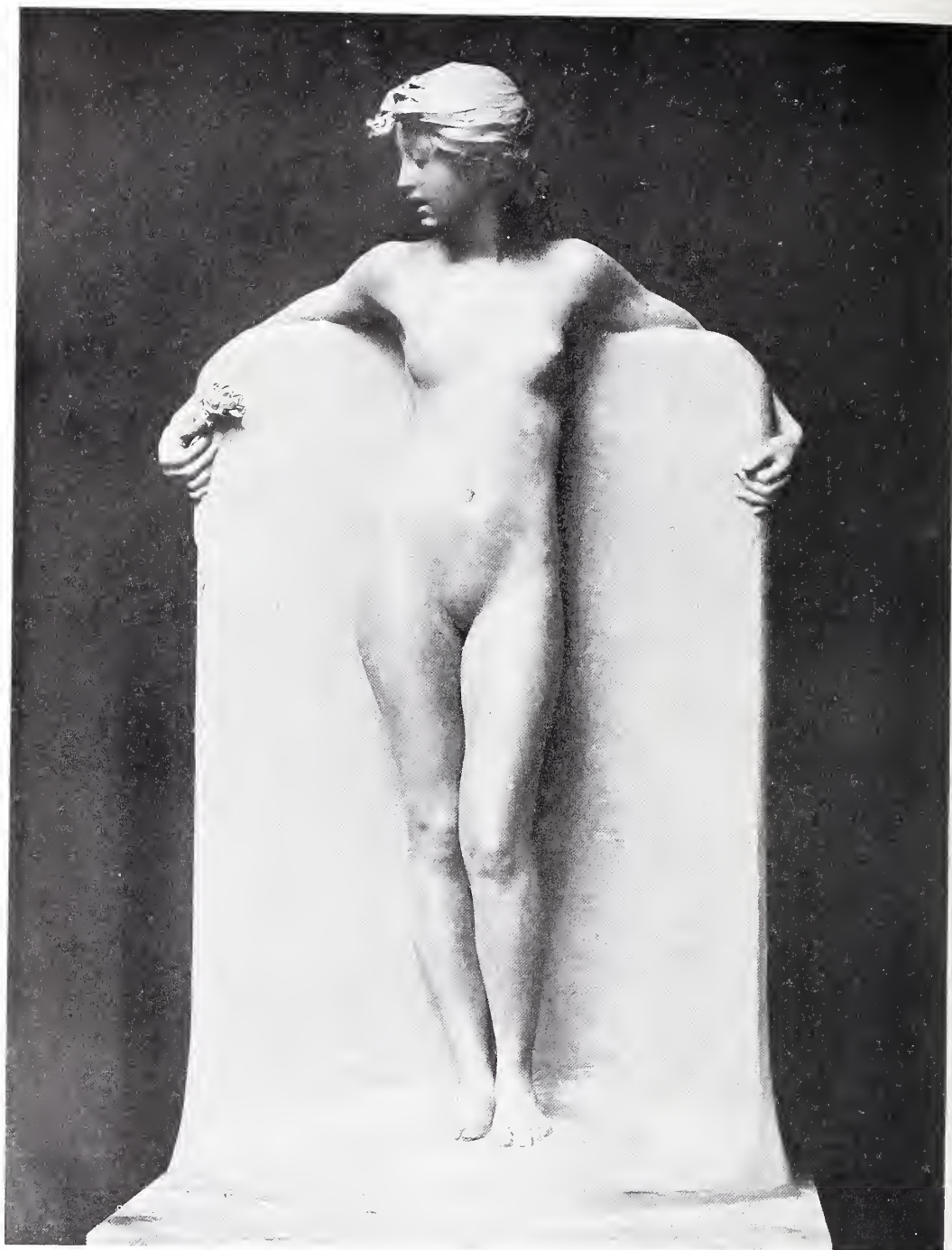
BELA L. PRATT



SPANISH WAR SOLDIER BOY

BELA L. PRATT

ST. PAUL'S SCHOOL, CONCORD, NEW HAMPSHIRE



FOUNTAIN OF YOUTH

BELA L. PRATT



MUSIC, OPERA HOUSE, BOSTON

BELA L. PRATT

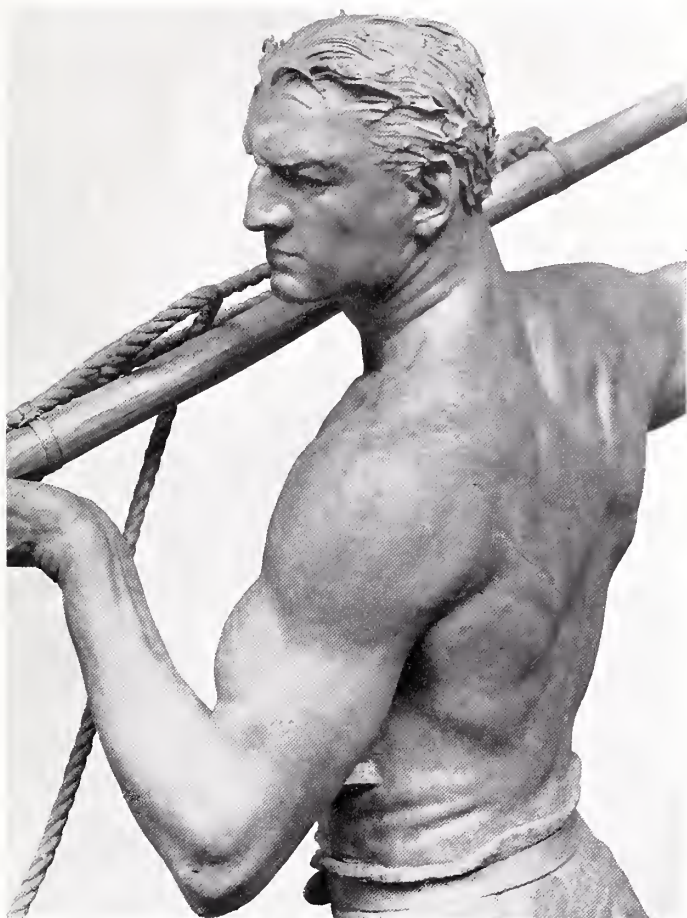


FIGURE FROM THE WHALEMEN'S MONUMENT
NEW BEDFORD, MASSACHUSETTS

BELA L. PRATT



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams
John W. Alexander
T. Lindsey Blayney
Henry Turner Bailey
Ralph Adams Cram

Francis C. Jones
Percy MacKaye
Lee McClung
F. L. Olmsted, Jr.
C. Howard Walker

PUBLICATION COMMITTEE

Francis W. Crowninshield
James Barnes
A. E. Gallatin
David Lloyd
D. C. Phillips, Jr.

BUSINESS MANAGER

Cheshire L. Boone

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV SEPTEMBER 1913 No. 11

THE PANAMA-PACIFIC EXPOSITION

The World's Fairs held in this country at recurrent intervals since 1876 to commemorate great historical events have rendered signal service to art. Our awakening of art consciousness as a nation we date from the Centennial Exposition held in Philadelphia one hundred years after the Declaration of Independence was signed. Mural painting as an art co-ordinate with architecture had its inception in this country in the World's Fair of Chicago. That "Columbian Exposition" exerted, in fact, strong influence upon the development of American sculpture and American architecture—influence which is still felt. The Fairs at Buffalo and St. Louis

each made definite contribution to the cause of progress. It is reasonable, therefore, at this time, to turn questioning gaze toward the Pacific Coast, and to speculate with interest concerning the probable success and outcome of the great World's Fair to be held in San Francisco in 1915.

Profiting by the experience of their forerunners, the managers and directors of this approaching Exposition will undoubtedly be able to surpass in many respects all previous achievements. Already it is announced that the lighting effects will be superior to any heretofore attempted, great advance having been made in the past few years in the art of illumination. In other respects also we have not stood still since the White City rose on the shores of Lake Michigan. The artists and artisans who gather by San Francisco Bay to create a wonderland of beauty in celebration of the opening of the Panama Canal—one of the most colossal achievements of modern times—will not be confronted with the difficulties that beset the builders of the Columbian Exposition, some of which are related in Mr. Hunt's reminiscences of "Millet at Work" published elsewhere in this number of ART AND PROGRESS.

The benefits, however, may be no less great. Primarily the World's Fairs have been helpful to the development of art because they have afforded artists opportunities. There has been big work to be done and the men and women to whom the opportunity came proved big enough to measure up to it. There is nothing more inspiring—nothing so conducive to successful result. No doubt the World's Fair at San Francisco will be effectual in this respect, bringing out latent ability.

World's Fairs, furthermore, may be regarded as educational factors. They are, as it were, object lessons on a large scale. Art, if it is of high enough standard, will impress even the most casual observer, and not merely for the moment, but for all time. A World's Fair upbuilt upon the foundations of art raises the ideals of the public.

There is yet another service which this particular World's Fair may render. It may, and we trust it will, bring into closer fellowship the artists, art institutions and art lovers, of the East and the West. At far reach the Orient and the Occident—nearer home, the Atlantic and the Pacific Slopes. There is no lack of love of art on the Pacific Slope, nor of art production. Notable, indeed, are some of the private collections in Portland, San Francisco and other Pacific Coast cities. But it is true that at the present time the Pacific Slope is cut off from participation in the general activities in the field of American art which would seem to extend as far but, generally speaking, no farther than Denver. The traveling exhibitions sent out by the American Federation of Arts, or by the several museums, rarely cross the Rocky Mountains; the artists of the Pacific Slope seldom exhibit in Eastern cities. To be sure the cost of transportation is a large factor in this situation, but it is not wholly responsible; there is a barrier which while natural can be overcome. Contact will do it and this the Panama-Pacific Exposition should provide. Artists from the East are working with artists of the West, designing the buildings, decorations, landscape features and sculpture which will combine to make a city of dreams such as has not been seen before. They are working now shoulder to shoulder, side by side, and they are unconsciously cementing unions which will survive. In 1915 the stream of travel will turn to the Pacific Coast, the mountains will be crossed and recrossed, friendships will be formed, memories created—places once visited are never remote. And the works of the Eastern artists will be shown with those of the Western artists, and their achievements and efforts will thereafter be of interest to one another; the East will invade the West and be no more shut out.

It may be that there will be other and larger results than any yet suggested. None could have foretold in 1891 the widespread influence exerted two years later by the Chicago World's Fair.

Yet, if one might venture a prophecy it would be that this forthcoming Exposition may open the eyes of the nation to color and to the unending possibilities of its skilful artistic use. Such would, indeed, be notable service.

NOTES

THE SCHOOL ART LEAGUE OF NEW YORK
The School Art League of New York, through the Chairman of the Executive Committee, Dr. James P. Haney, has issued a report for the past year showing such varied activity and notable accomplishment that it may well serve as inspiration for similar organizations in other cities.

Forty meetings have been held under the auspices of the League since October 1st; seventeen of these were exclusively for children of the public schools, with an attendance of over 8,000. The total attendance at all meetings has been more than 12,000. The lectures were for the most part contributed, only \$140 having been paid for speakers' fees.

Over 14,000 pieces of printed matter have been sent out during the year at a cost, for postage and printing, of \$490. The League's only paid worker has been a clerk for part time at a total cost of \$160.

The Society is now supporting eight industrial art scholarships, each of which provides one year's study in industrial art to a graduate of the city high schools. Several of the pupils who enjoyed scholarships last year have won additional scholarships from the schools in which they have studied, and others are now earning from \$6 to \$12 a week. The League has received gifts of \$3,000 toward endowing these scholarships in perpetuity.

Four hundred fine craftsmanship medals have been awarded during the year in the workshops of the city schools. Over 1,000 of these medals have been presented since 1909, each school shop receiving one medal each term.

School museum co-operation has been carried forward at the Metropolitan Museum, and introduced, at the request of the director, at the Museum of the Brooklyn Institute. The attendance of elementary pupils at the lectures in Brooklyn averaged over 1,700 at each meeting.

The income for the entire year has been \$1,760.57; of this amount \$542 was paid in by active members at \$1 each, and the balance by contributors. The total membership has increased during the year from 358 to 612.

For the coming year the aims of the executive committee are to increase the membership to 1,000; to develop still further school museums co-operation by systematized lectures and museums visits; to secure subscriptions at \$100 each, in order to increase the industrial art scholarship funds from \$3,000 to \$10,000, thereby making this activity self-supporting, and to develop a fund of \$5,000 for the maintenance of the 400 fine craftsmanship medals in perpetuity.

THE
MAC DOWELL
CLUB'S GROUP
EXHIBITIONS

The MacDowell Club has announced its intention of continuing through the coming season the series of group exhibitions, and invited the support by participation of all American artists in its endeavors to make its gallery as nearly as possible an open field for expression of the various movements of art, whether old or new. The Club offers its gallery to groups of not less than eight or more than twelve for exhibitions of paintings in oil and small sculpture with the understanding that each group must be well organized and will select and conduct the hanging of the pictures and sculpture according to such plan as they themselves (the exhibitors) shall prescribe.

In the fall of 1912 the MacDowell Club of New York City had the opportunity of inaugurating the idea of the group exhibition in which the exhibitors are their own jury. In the two seasons, during which the Club gallery has been

devoted to this plan, 29 groups, comprising 254 artists, have availed themselves of this manner of presenting their work to the public. Some 1,500 paintings and sculptures have been shown. Both the steadily increasing attendance and the sustained interest of the press have demonstrated the growth of the idea in public favor. The success of the group plan proves the possibility of direct contact between the artist and the public in selective exhibitions without the intervention of the usual jury.

Among the artists who exhibited in the groups are many whose names are well-known, but in addition to these were others only little known who have thus been enabled to bring their work before the public.

PUBLIC
SCULPTURE
IN CHICAGO

The Trustees of the Art Institute of Chicago are the administrators of the Ferguson Monument Fund, a bequest of \$1,000,000 left by a public-spirited citizen of Chicago, the income of which is to be used for the erection of monumental sculpture which shall serve to ornament the city.

Under the terms of this bequest Mr. Lorado Taft's splendid composition, "The Fountain of the Lakes," has been executed and placed adjacent to the Art Institute.

Last winter the Trustees voted to prepare for the erection of a great monument in commemoration of the hundred years peace between Great Britain and America existing since the Treaty of Ghent was signed in 1814. Mr. Lorado Taft, having completed "The Fountain of the Lakes," was thereon authorized to proceed with the execution of the full-sized models of the "Fountain of Time," of which he exhibited the design three years ago. This design, which was suggested by Austin Dobson's lines:

"Time goes on, you say? Ah, no,
Alas, time stays; we go."

represents a colossal figure of Time, reviewing a procession of mortals of all degrees in waves before him. It is more

than a hundred feet long and eighteen feet high. The intention is to have it erected in American marble on the Midway near Cottage Grove Avenue. The preparation of the models will probably require five years or more.

JUDGMENT AND
RESPONSIBILITY
IN CIVIC
MATTERS

It is a curious but characteristic fact that the cultured layman almost invariably shows a will-
ingness — even eagerness—to discuss art matters. This esthetic bias is fundamentally proper and desirable; it is evidence of interest. But when such discussion takes the form of final judgment re-enforced but slightly, if at all, by expert support, as in the selection of a public monument, building or painting, it may be dangerous. The results are likely to be uneven, and since they do not always help to establish artistic standards, but, in fact, tend toward mediocrity or, at least, toward popular tradition, they may work social harm just as undigested civic advice of any kind may place a drag on progress.

Of recent years, the country over, there has been more than normal activity in artistic affairs. Almost every locality with claims to historical or economic emphasis has considered steps toward artistic expression of the fact. Sometimes this was a museum or gallery, in other instances a fountain, monument or statue. Naturally, the committee in charge, and the official judge of appropriate and significant merit, was always composed of representative citizens, who gave their best efforts. And yet the results very often lacked conviction for the simple reason that the ultimate selection of a work of art is a technical matter of the most intricate kind, and the members of the committee were not technicians.

The creation of even a small museum or art gallery involves problems of management, lighting, color, entrances and exits (for the convenient handling of visitors), storage and perhaps temporary exhibitions. These requirements can be met only by a museum expert,

very seldom by the architect alone, and practically never by the mere layman. And too often the director, the real expert, has little or nothing to do with the vital part of the project.

Now, similar influences have at times obtained in the selection of monuments, sculpture and public buildings. The proper corrective is to secure from the experts in each field detailed technical advice and follow it. Even so mistakes will be made, but such practice will raise the average of excellence; it will tend to create artistic standards. In the last analysis these standards include all those practical questions of arrangement and construction which are too little associated with art. B.

INDUSTRIAL
ART

The October number of ART AND PROGRESS will be a notable one. It will be entirely devoted to Industrial Art. The contents will include papers read before the Convention of the American Federation of Arts in Washington May, 1913, and will be fully illustrated with plates of choice and suggestive designs in various materials.

The papers themselves are timely. Interest in technical and industrial training was never more keen, and existing institutions are not at all sure of their ground as educational agents. And therefore these papers dealing with craftsmanship in its highest form, in connection with modern manufacture and esthetic demands, should be given critical attention.

American schools have not been uniformly successful in training artisans to compete with those abroad, yet modern taste is demanding a better craft and manufactured product each year, and it often comes from France, Hungary or Germany instead of the United States. Whether native schools can develop a thoroughly American type of design, or train an adequate number of accomplished designers by current methods is an open question. The forthcoming October issue presents the question from three angles with tentative suggestions. B.

THE YALE APPOINTMENT

Announcement is made that Mr. Sergeant Kendall, of New York and Newport, R. I., has been elected Director of the School of the Fine Arts at Yale University to succeed Mr. John Ferguson Weir, N. A., who retired at the close of the last college year after forty-four years of service.

Mr. Kendall is a member of the National Academy and has had paintings purchased for the permanent collections of the Metropolitan Museum in New York, the National Gallery in Washington, and the Pennsylvania Academy of the Fine Arts in Philadelphia. He has won many art awards in this country at the Chicago, Omaha, Buffalo and St. Louis Expositions, the Pennsylvania Academy of the Fine Arts, the National Academy of Design, and received a gold medal at the Paris Exposition.

The appointment is of special interest as Yale University has the first established (1866) school of the fine arts in connection with any American university.

IN THE MAGAZINES

In the *Cosmopolitan* for August will be found a most charming sketch of the genius and work of Boutet de Monvel. This artist, whose recent death was a serious loss to art, has for many years furnished the world with illustrations and decorations full of the whimsical, human spirit. As art his work was delightful, but he will be remembered, perhaps less for that than for his intuitive reading of child life and failings, for his reserved but persistent humor, and for his skill as a designer. The article mentioned does not pretend to give the sequence of the artist's performances or even a life history, but, rather, attempts to acquaint readers with his personal qualities and ideals. It is worth reading.

The *Bookman* for June contains an article on "Some Modern Dutch Etchers," by Cleveland Palmer. It is well illustrated.

A recent number of the *Edinburgh Review* (April) contains a somewhat solemn, but none the less serious and honest discussion on "The Tendencies of Modern Art," by James Bone. This paper reviewing three recent books on art* attempts to collate the present day fragmentary and seemingly unrelated esthetic conceptions, in order to reveal a common impetus behind them all. To one unfamiliar with art history and epochs, or unaccustomed to following the springs of inspiration and enthusiasm to their source (not sources because there is but one), the paper will, in a measure, explain the causes of recent revolts, though it does not justify the results. As a matter of fact the revolts are still in full swing, and the treats offered to the public, from time to time in the name of art are manifestly but phases of a movement which may culminate in beauty and power. The article presents certain data and suggestions which may prepare the interested layman for intelligent inspection and judgment of modern art in the making.

The Fortnightly Review for May contained a sketch of the life and personal history of Henry Ospovat. It is quite incomplete and onesided as to facts, but most interesting because of the insight it gives into the life and beliefs of a unique man. Ospovat produced some of the most beautiful book plates, illustrations and designs to be found anywhere, and if he at times prostituted his art to serve some obscure private feeling or desire, the fine things he produced are still as fine. This character sketch of the highly talented Russian Jew, who might have excelled in each of several fields, who died unsatisfied with both his life and his art, is worth reading.

B.

*The Letters of a Post Impressionist. Being the correspondence of Vincent Van Gogh. Translated by Anthony M. Ludovici—Constable & Co. 1912.

The Position of Landscape in Modern Art by Cosmos—George Allen & Co. 1912.

Hercules Brabazon Brabazon by C. Lewis Hind—George Allen & Co. 1912.

BOOK REVIEWS

COMPOSITION. BY ARTHUR WESLEY DOW. Doubleday, Page & Company, New York, Publishers.

A seventh edition of this valuable work, revised and enlarged with new illustrations and color plates. Line, light and shade, color-composition are dealt with both in text and illustration in a simple, practical way. Mr. Dow is an artist, but he is first of all a teacher. He addresses himself in this book to students, but what he has to say is worth noting by all who are interested in the elements of design.

THE NEW TENDENCY IN ART—POST-IMPRESSIONISM, CUBISM, FUTURISM. BY HENRY R. POORE, A.N.A. Doubleday, Page & Company, New York, Publishers.

This is indeed "a book for those who would like to know what the newer 'art' means." Mr. Poore is a painter as well as a writer, and he therefore approaches his subject from the standpoint of the professional. His method is both "sportsmanlike and sagacious"; he begins by playing out his rope—quoting at length the opinions and pronouncements of the advocates of Post-Impressionism, Cubism and Futurism, and then proceeds to untangle the snarls. A book well worth reading.

GUSTAVE COURBET (FRENCH ARTISTS OF OUR DAY SERIES). BY LEONCE BENEDITE, Curator of the Luxembourg and Professor at the École du Louvre. J. B. Lippincott Company, Philadelphia, Publishers.

Uniform in style with "Manet" by Louis Hourticq and "Puvis de Chavannes" by Andre Michel, previously reviewed in *ART AND PROGRESS*, this monograph on one of the great French artists of our day will be found of similar interest and value. In addition to the biographical and critical study by M. Benedite there are notes by J. Laran and Ph. Gaston Dreyfus, referring to each of the 48 full-page reproductions of Courbet's paintings.

JAPAN AND ITS ART. BY MARCUS B. HUISS, LL.B. Vice-Chairman, Japan Society, London. Charles Scribner's Sons, New York, Publishers. Third Edition revised and enlarged.

Twenty years have elapsed since the last edition of "Japan and Its Art" was issued. During this time much has transpired in Japan, history has been made, Japan is no longer looking backward but forward. For this reason in this volume the art of the present is considered, as well as that of the past, numerous pages and new illustrations having been added. Those interested—and who is not?—in Japanese art will find this a book worth having.

ART IN EGYPT. BY G. MASPERO. Charles Scribner's Sons, New York, Publishers. Price \$1.50 net.

This little volume, the text of which is by the Director General of the Service of Antiquities of Egypt, belongs to the *Arts Una: Species Mille* General Histories of Art, which are being published simultaneously in England, Germany, France, Spain and America and merit high commendation. The volumes previously issued deal respectively with the art of Great Britain and Ireland, France, and Northern Italy. Each is by an authoritative writer, copiously illustrated, comprehensive yet concise, and afford in convenient and pleasing form a vast amount of accurate and valuable information.

WITH AZIR-GIRGES IN EGYPT. BY WALTER SCOTT PERRY, M.A. Atkinson, Mentzer & Company, New York, Publishers.

The author of this book, Walter Scott Perry, Director of the School of Fine and Applied Arts of Pratt Institute, seeks to interest boys and girls in Egyptian Art by taking them with him to this land of mystery and acquainting them with the manners and customs of the people. He chooses the simplest medium of instruction—that of a story—and employs it skilfully and well; from first to last the interest is sustained and the tale well told. The illustrations, which are mostly from photographs, are very satisfactory.

BULLETIN

EXHIBITIONS

- ART INSTITUTE OF CHICAGO. Annual Exhibition of Art-Crafts, including an exhibition of Oriental rugs. . . Oct. 1—Oct. 31, 1913
- NEW YORK WATER COLOR CLUB. Annual Exhibition. Fine Arts Galleries Nov. 2—Nov. 24, 1913
Exhibits received October 24th and 25th.
- PHILADELPHIA WATER COLOR CLUB. Eleventh Annual Exhibition. Pennsylvania Academy of the Fine Arts Nov. 9—Dec. 14, 1913
Exhibits received not later than October 21st.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Twelfth Annual Exhibition. Pennsylvania Academy of the Fine Arts. Nov. 9—Dec. 14, 1913
Exhibits received not later than October 21st.
- ART INSTITUTE OF CHICAGO. Twenty-sixth Annual Exhibition of Oil Paintings and Sculpture. Nov. 14—Dec. 25, 1913
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries Dec. 20—Jan. 18, 1914
Exhibits received December 1st and 2d.
- ART INSTITUTE OF CHICAGO. Annual Exhibition of the Society of Western Artists. Jan. 1—Jan. 25, 1914
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building Feb. 2—Feb. 22, 1914
Exhibits received January 22d and 23d.
- ART INSTITUTE OF CHICAGO. Annual Exhibition of Works of Artists of Chicago and Vicinity. Feb. 3—Mar. 1, 1914
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Ninth Annual Exhibition of Paintings and Sculpture Feb. 8—March 29, 1914
- NATIONAL ACADEMY OF DESIGN. Eighty-ninth Annual Exhibition. Fine Arts Building. Mar. 21—April 26, 1914
Exhibits received February 26th and 27th.

The Washington Directory

MEZZOTINTS, GRAVURES WATER COLORS

PICTURE FRAMING IN GOLD OR HARD WOODS
HAND CARVED FRAMES A SPECIALTY

VENABLE'S GALLERY 1225 G STREET

MOORE GALLERIES

725-727 17TH STREET
MODERN OIL PAINTINGS
Framing and Restoring Oil Paintings

MOORE BROS.
PHONE MAIN 1184 FORMERLY WITH V. G. FISCHER

ARTISTIC BOOK-PLATES, MONOGRAMS CRESTS, COATS-OF-ARMS

WEDDING INVITATIONS
RECEPTION AND DINNER CARDS

BREWOOD ENGRAVERS AND STATIONERS 519 THIRTEENTH ST.

HANDICRAFT STUDIO SHOP

1622 H ST., WASHINGTON, D. C

HANDWROUGHT JEWELRY, INDIVIDUAL DESIGNS
POTTERY, BASKETRY AND METAL WORK

LEIZE R. GODWIN ELIZABETH C. DAY

MUTH: ARTISTS' SUPPLIES

DRAFTSMEN'S AND ARTISTS' MATERIALS
OF EVERY DESCRIPTION AT FAIR PRICES

GEO. F. MUTH & Co., 418 SEVENTH STREET



FRINK
Picture Lighting

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. T. Reynolds Co.
101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 17 Place Vendome

Macbeth Gallery

Paintings by
American Artists

Catalogues of Special Exhibitions Mailed on Request

William Macbeth

450 FIFTH AVE., NEW YORK

ART AND PROGRESS

CONTENTS

SPECIAL NUMBER

INDUSTRIAL AND DECORATIVE ART

THE CRAFTSMAN AND THE ARCHITECT

By Ralph Adams Cram

RELATION OF INDUSTRIAL ART TO EDUCATION

By C. Howard Walker

RELATION OF INDUSTRIAL ART TO MANUFACTURES

By C. Russell Hewlett

A MURAL DECORATION BY C. Y. TURNER

AN INDUSTRIAL ART EXHIBIT

By Cheshire L. Boone

EDITORIAL

REVIEWS

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

LOUIS KÄTZ
ART GALLERIES, INC.

103 West 74th Street, New York

American Paintings

Rookwood Pottery

If you will send us the names of
your friends, who are interested in
art matters, we will send each one a
Sample Copy of ART AND PROGRESS.

The Carroll Art Galleries
Fortnightly Exhibitions and Sale of
Paintings, Bronzes and Art Objects

SPECIALISTS IN

Interior Decoration

64 WEST 38TH ST.

NEW YORK

JUST PUBLISHED

A History of
The
Metropolitan Museum
of Art

With an introductory chapter on the early
Institutions of Art in New York

By Winifred E. Howe

Three hundred and sixty-one pages
Sixty-four illustrations

For sale at the Museum

Price \$2.50



Arts &
Decoration

is universally recognized
as the leading independent
American Art Magazine
treating the subject from
a popular point of view.

Beginning with the
November issue the sub-
scription price will be in-
creased to three dollars a
year.

**SUBSCRIBE NOW
SAVE ONE DOLLAR**

ARTS & DECORATION
39 W 32nd Street, N. Y.

Enclosed find \$2.00. Please send
Arts & Decoration for one year.

Name

Address

A. P. O.

Some Scribner Publications

ART AND COMMON SENSE By ROYAL CORTISSOZ, Art Editor of the *New York Tribune*. 12mo Probably \$1.75 net

His purpose is to treat his subjects without deference to current connection, to interpret the old masters as human creatures, working for mortal men and women, and to test modern movements and refutations in the light of common-sense. Several of his chapters are directed against types and developments which have been unduly magnified in the public eye by indiscriminating methods. Here is a partial list of contents: "Whistler," "Sargent," "J. P. Morgan as an Art Collector," "Contemporary European Painting," "The Post-Impressionist Illusion," "Auguste Rodin," "Some Renaissance Decorators."

MURAL PAINTING IN AMERICA By EDWIN H. BLASHFIELD
With numerous illustrations. \$2.00 net; postage extra

In this work Mr. Blashfield, probably the first American authority on the subject, states the real demands of mural painting and suggests its real value. It is an illuminating work wonderfully mellowed by the writer's twenty years of experience in resolving the mural-painter's problems. All of its statements are enforced by apt illustrations.

ART MUSEUMS AND SCHOOLS FOUR LECTURES BY G. STANLEY HALL, KENYON COX, STOCKTON AXSON, AND OLIVER S. TONKS. \$1.00 net; by mail \$1.08

Each of the several authors shows the vital interest that may be brought into the study of a particular subject by the use of the art museum.

A NEW VOLUME IN THE GENERAL HISTORY OF ART

THE HISTORY OF ART IN EGYPT By G. MASPERO, Director of Ghizeh Museum. *Several hundred illustrations, four in color.* \$1.50 net; postpaid \$1.65

A new volume in this standard and successful series, by one of the greatest of Egyptologists.

OTHER VOLUMES IN THE SERIES

ART IN FRANCE ART IN NORTHERN ITALY
ART IN GREAT BRITAIN AND IRELAND

NEW COLLECTOR'S LIBRARY *Each volume 8vo, with numerous illustrations and examples.* \$2.25 net

A reissue at a cheaper price, but containing the same material, in text and illustrations, as the series called Library of Applied Art, formerly published.

LIST OF VOLUMES

DUTCH POTTERY AND PORCELAIN. By W. P. KNOWLES
OLD ENGLISH FURNITURE. By F. FENN AND B. WYLLIE
ENGLISH TABLE GLASS. By PERCY BATE
ENGLISH EMBROIDERY. By A. F. KENDRICK
FRENCH POTTERY AND PORCELAIN. By H. FRANTZ
OLD PEWTER. By MALCOLM BELL
FRENCH FURNITURE. By ANDRÉ SAGLIO
SHEFFIELD PLATE. By B. WYLLIE



Charles Scribners Sons Fifth Ave., New York

BULLETIN

EXHIBITIONS

ART INSTITUTE OF CHICAGO. Annual Exhibition of Art-Crafts, including an exhibition of Oriental rugs. . Oct. 7—Oct. 31, 1913
Exhibits received until September 23d.

NEW YORK WATER COLOR CLUB. Annual Exhibition. Fine Arts Galleries Nov. 8—Nov. 30, 1913
Exhibits received October 24th and 25th.

PHILADELPHIA WATER COLOR CLUB. Eleventh Annual Exhibition. Pennsylvania Academy of the Fine Arts Nov. 9—Dec. 14, 1913
Exhibits received not later than October 21st.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Twelfth Annual Exhibition. Pennsylvania Academy of the Fine Arts. Nov. 9—Dec. 14, 1913
Exhibits received not later than October 21st.

ART INSTITUTE OF CHICAGO. Twenty-sixth Annual Exhibition of Oil Paintings and Sculpture. Nov. 14—Dec. 25, 1913

NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries Dec. 20—Jan. 18, 1914
Exhibits received December 1st and 2d.

ART INSTITUTE OF CHICAGO. Annual Exhibition of the Society of Western Artists. Dec. 31—Jan. 24, 1914

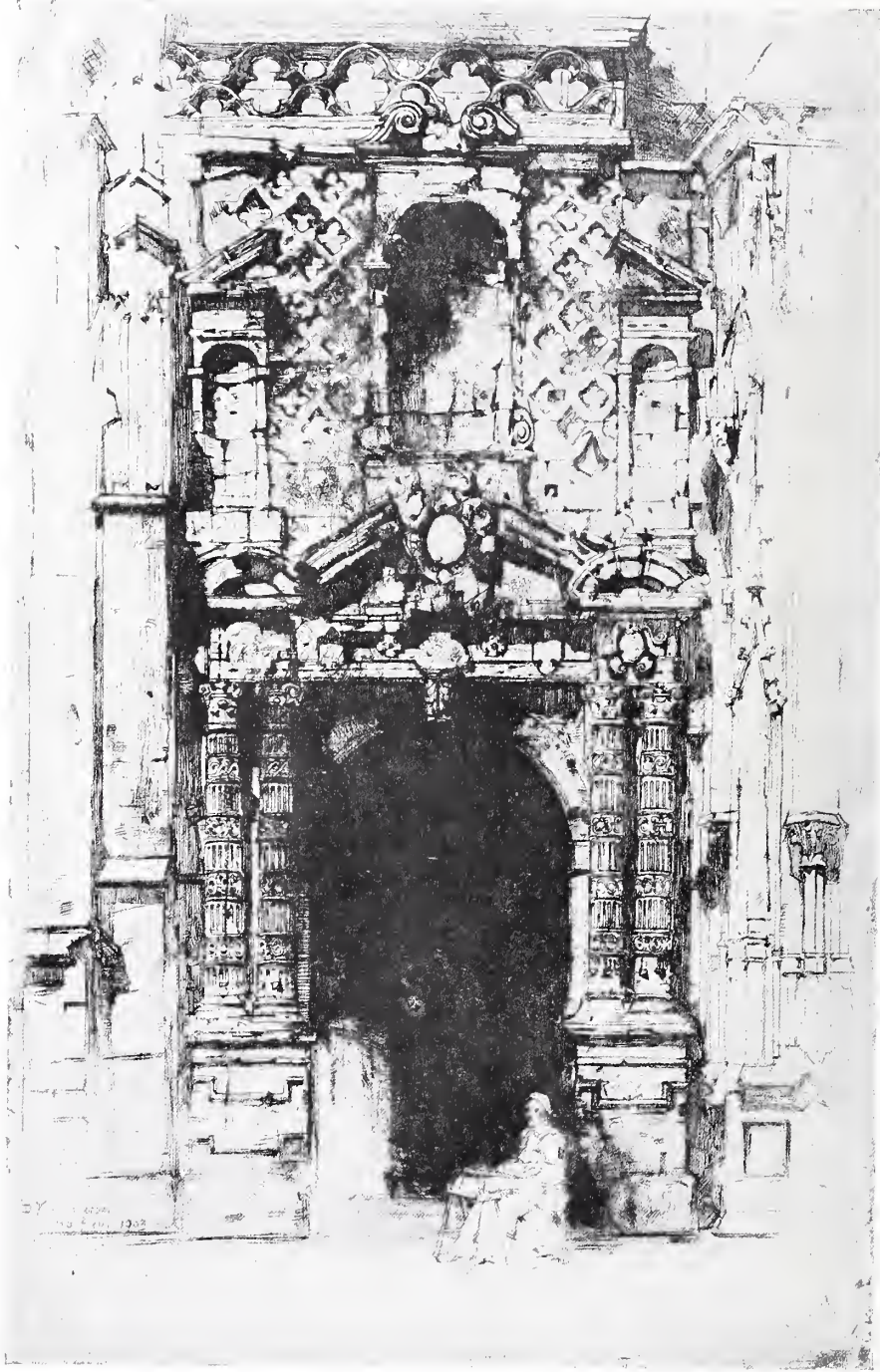
ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building Feb. 2—Feb. 22, 1914
Exhibits received January 22d and 23d.

ART INSTITUTE OF CHICAGO. Annual Exhibition of Works of Artists of Chicago and Vicinity. Feb. 3—Mar. 1, 1914

PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Ninth Annual Exhibition of Paintings and Sculpture Feb. 8—March 29, 1914

NATIONAL ACADEMY OF DESIGN. Eighty-ninth Annual Exhibition. Fine Arts Building. Mar. 21—April 26, 1914
Exhibits received February 26th and 27th.

The etching "Doorway—Harfleur," by Cameron, has been selected as the frontispiece to this number of ART AND PROGRESS, not only on account of its intrinsic worth, but because it manifests with peculiar force and charm the beauty of architectural detail wrought when artisans were artists and artists were master-craftsmen. For itself alone, however, "Doorway—Harfleur" may well be prized. It is a notable achievement, an example of what etching as a medium may yield in effect and suggestion in the hands of one so skilful and gifted as Mr. Cameron. Here is grace of line, charm of surface, poise and balance in composition. D. Y. Cameron was born in Scotland about forty-seven years ago and is both an etcher and a painter. His first etching was issued in 1888. In 1903 Frederick Wedmore published a catalogue of his works and enumerated 152 plates, at least one-third of which were even then declared masterpieces. A complete set of Mr. Cameron's etchings can not, it is stated, be procured to-day. There is no doubt that the influence of Meryon, Whistler and Haden have been felt by this etcher, but at all times his work has possessed distinction, sincerity and individuality; it stands alone. Mr. Cameron is a member of the National Scottish Academy and of the International Society of Sculptors, Painters and Gravers.



DOORWAY—HARFLEUR

AN ETCHING

D. Y. CAMERON

ARCHITECTURAL SCULPTURE OF THE RENAISSANCE

ART AND PROGRESS

VOLUME IV

OCTOBER 1913

NUMBER 12

SPECIAL NUMBER

INDUSTRIAL AND DECORATIVE ART



OVERMANTEL PANEL FOR A COUNTRY HOUSE DESIGNED BY VIOLET OAKLEY
EXECUTED BY THE ENFIELD POTTERY AND TILE WORKS

THE CRAFTSMAN AND THE ARCHITECT*

BY RALPH ADAMS CRAM

FELLOW OF THE AMERICAN INSTITUTE OF ARCHITECTS

IN its last annual report the Committee on Education of the American Institute of Architects laid particular emphasis on the relationship between the architect and the craftsman, pointed out the almost complete lack of good artificers in America and the shocking disparity between educational agencies in Europe and this country, and urged upon the architectural profession the

paramount necessity of taking heed of the existing condition and the necessity of amending it without delay. The report said in part: "From time to time we have referred more or less casually to the fact that while we have the most copious and widespread architectural education to be found in any country, we have practically no agencies for the education of craftsmen. The result must

*A paper read at the Fourth Annual Convention of the American Federation of Arts, Washington, D. C., May 15 and 16, 1913.

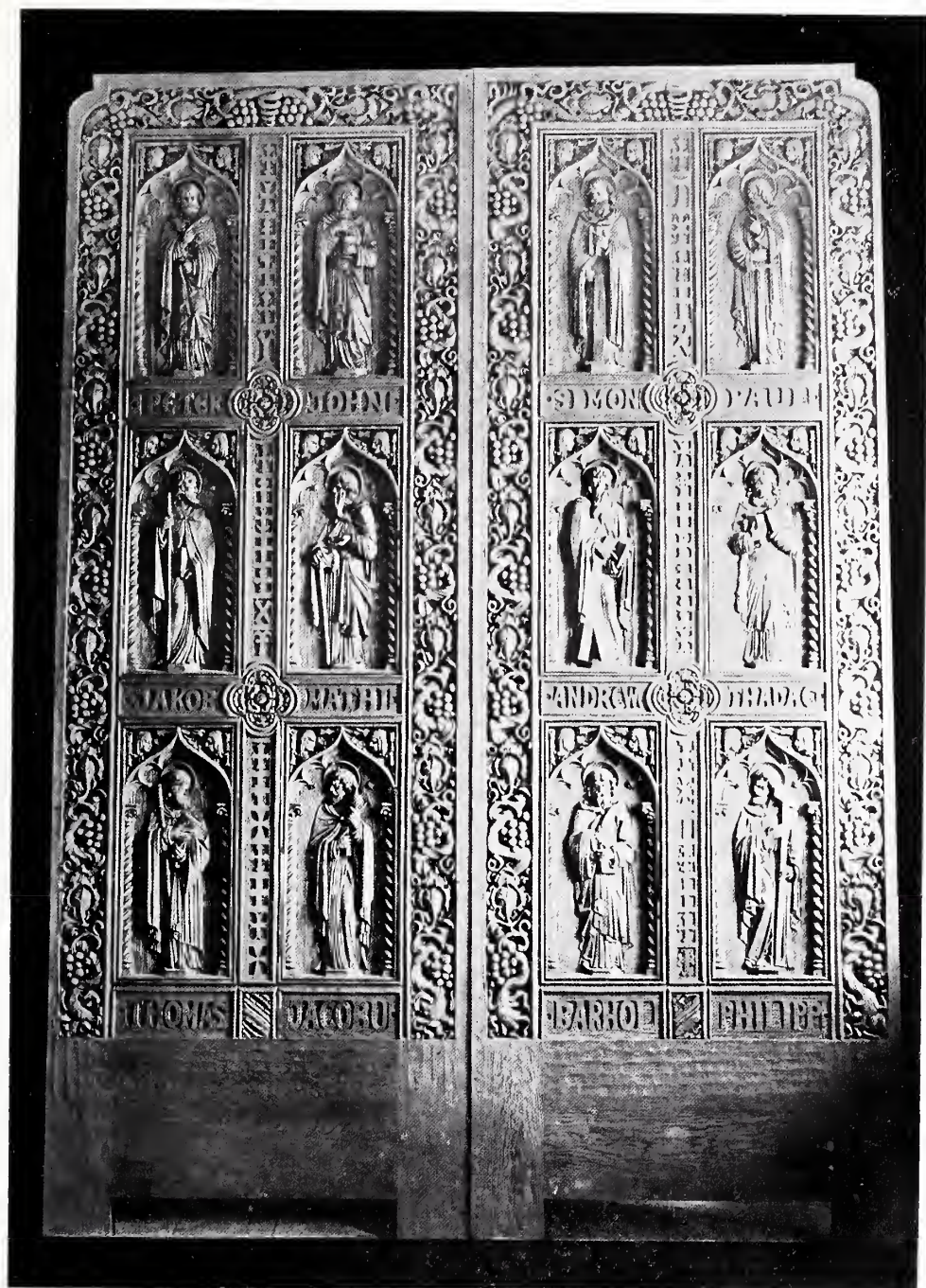
be, and is, extremely injurious, if not fatal, to architecture itself. We may on paper create visions that rival those of Coleridge's *Kubla Khan*, we may on rising from a weary drawing board, our creative task accomplished, say with Justinian (and believe ourselves in the saying), 'Solomon, I have surpassed thee,' but when we see our drawings and our designs materialized in three dimensions we realize that, were we buried within their walls, the globe-trotting New Zealander, a century hence, looking for our personal monuments would hardly say with Sir Christopher's eulogist, 'Circumspice.' In the good old days when an architectural monument was a plexus of all the arts, the architect was pretty much at the mercy of the craftsman, and he still is, with a difference, for then every bit of sculpture or painting or carving or metal work and joinery, and glass and needle work, when these latter came into play, enhanced the architecture, glorified it, and sometimes redeemed it as well; now either our carving is butchered, our sculpture and painting conceived on lines that deny their architectural setting, our metal work turned out by the commercial ton, our stained-glass work defiant of every law of God, man or architect, or it is all reduced to a dead level of technical plausibility, without an atom of feeling or artistry—and we are glad to take it this way for the sake of escaping worse.

"Every architect knows that the success or failure of his work depends largely on the craftsmen who carry it out and complete it with all its decorative features of form and color, and yet in a nation of 100,000,000 people with a dozen schools of architecture, practically nothing is done towards educating these same craftsmen, and we either secure the services of foreign-trained men, accept tenth-rate native work, or go without. Take a case in point: it is decided to build a metropolitan cathedral, with little regard to cost; plans are made (we will say satisfactorily), what then? If it is to be a great and comprehensive work of art it needs (and exactly as much as it needs its

architect) sculptors, painters, carvers in wood and stone, glass-makers, mosaicists, embroiderers, leather-workers. Are there enough schools in America to train all the craftsmen needed on this one monument; is there *one* school, and if so, where? One of the foolish arguments against Gothic is that it is quite dependent on artist-craftsmen, and as we have none we must abandon the style; one of the foolish arguments in favor of classical design is that anybody can learn to carve an acanthus, therefore we had better stick to what we know we can do. Neither argument is sound; if we have no artist-craftsmen then it would be better for us to close up half the schools that are turning out architects and employ the funds for the training of the only men who can give life to the architects' designs.

"Apart from the industrial arts in their relationship to architecture, their importance in this country, where art manufactures or products are so enormously in demand, is too obvious to need demonstration. Nearly all our expert labor in the artistic trades is imported from Europe. We pay large wages to foreign workmen, but refuse to educate our own people so that this financial benefit may accrue to them. In other words, our prosperity results in benefiting the alien, and we allow our own citizens to degenerate, furnishing no new employment for the rising generation, but fitting it only for those limited callings which are already overstocked, and in which it can command but a minimum wage."

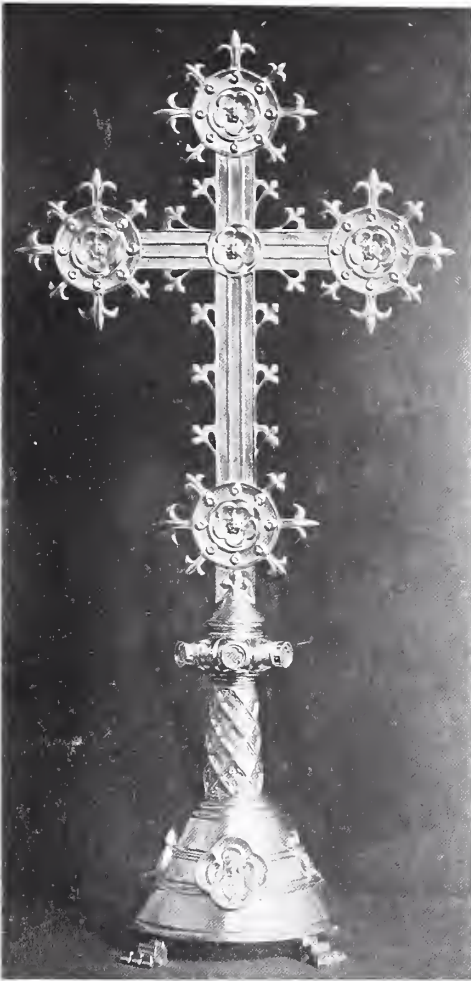
The report then summarized the educational activities of France so far as the arts allied with architecture are concerned, and although even there some of the most important crafts are as yet unrecognized, it appeared that in three alone there were in Paris 425 students with an annual budget of \$72,000. It then considered what is being done (or not done) in New York in the line of architectural modeling and painting, and, after showing its extreme inadequacy, it continued, "Now, if all this is true of architectural modeling and painting, it



CHURCH DOOR

CONTEMPORARY ECCLESIASTICAL WOOD-CARVING

I. KIRCHMAYER



CROSS

GEORGE C. GEBELEIN

GRACE CHURCH, PROVIDENCE, RHODE ISLAND

is at least equally true of the other arts, such as wood-carving, the making of stained-glass and metal work of all kinds; obviously little is done educationally in any of those directions, and as a consequence when we want really good work we go abroad for it or employ foreign-trained men who have taken up their residence in this country. Some time ago a member of this committee was asked to give a list of artist-craftsmen who were competent in design and execution, and who were willing to work with due regard to the architectural environment of their products; he reported that there were two Americans who were

doing well as beginners in stained-glass, but that it would be safer to go to England where the ancient tradition in design and workmanship still maintains in a measure; he named two good sculptors in wood, one a Bavarian, one a German; one admirable iron-worker, a German; one goldsmith, an Englishman, and two architectural sculptors, one a Welshman, the other American.

"Of course, this is all wrong; there should be a hundred craftsmen in each category, if architectural dreams are to be properly materialized and embellished, and these should be our own people, not imported aliens, however competent they may be.

"It should be understood that we are not referring to the sculptor and painter as architectural allies; we have great men in both categories, and their relationship to the profession was considered by the Committee on Allied Arts of last year; we are speaking of the craftsmen whose work enters more intimately into the ordinary architectural practice, and, so speaking, we do not hesitate to say that the present state of things is barbarous, uneconomical, and in the last degree discreditable to the architectural profession."

"Barbarous, uneconomical, and discreditable"—these words are none too strong to apply to a condition of things which has endured for long, and even now fails to arouse indignation, or even a measure of recognition. I could make a strong case against the present system, or lack of system, on economic grounds alone, showing how unpatriotic, unbusinesslike, and unpractical it is for America to deny to its own citizens a field of work that is remunerative and that must be filled, so putting a premium on the alien workman who has been able to acquire his dominant proficiency in his native and more generous land; a strong case also against the labor unions that disparage the apprentice system, and discourage the spirit of emulation that results in individual advancement and consequently increased returns to the specially able man; a strong case, finally, against a system that simply

means that for many products of the artist-craftsman the owner or architect must perforce go across the ocean, paying his money not even into the hands of foreign-born American citizens, but to foreign residents, and then paying his further tax as well to the National Government for the protection of American producers, who, so far as the essential element in the product is concerned—quality—simply do not exist.

It would be interesting to go into the matter in detail and show the barbarism and the dull ignorance of the present condition, but, for the moment, I must waive this and confine myself to the matter that more closely affects the owner and the architect, and that is the heavy handicap that is placed on everyone, lay or professional, who tries to create some work of art that shall be not only acceptable in idea, but even tolerable in its working out.

Now, why is it that in spite of the most complete and effective architectural education the world has ever known, as many practicing architects in the directory of a great city as all Europe numbered during the whole epoch of medievalism, and wealth that could buy the labor that built the pyramids, made Chartres Cathedral almost a revelation of Divinity and fretted the lacy fabric of the Taj Mahal—how is it that in spite of these notable advantages we can not succeed in matching a minor Greek temple, a second-class medieval monastery, or a provincial Buddhist shrine of twelfth century Japan? There are, I think, three reasons; the first two do not concern us at this moment, the third very much does. I name the two first, for nobody can stop me—our abandonment of definite and concrete and inspiring religious conviction and our disregard of the sound principles of law and order and obedience—and having named them, we shall hear no more of them at this time. The third is precisely that which is the subject of this paper, the disappearance of the individual, independent and self-respecting craftsman, and by this third loss, we are left helpless and hopeless, indeed, for as

the Renaissance demonstrates, the real craftsman can do much, as he did do much, to make amends for the loss of greater things, and, so long as he endures, as through the Renaissance he *did* endure, raise an inferior architecture to



ST. ANTON

I. KIRCHMAYER

CONTEMPORARY WOOD-CARVING



KNOCKER

SAMUEL YELLIN

a level of credit that in itself it could not claim, while giving to an equally inferior civilization a glamor of glory that rightly could not proceed from its own inherent nature.

We may sit spell-bound before the august majesty of the *École des Beaux Arts*, and to it by grace of a generous French Government we may send our boys by hundreds; we may found, equip, and endow schools of architecture in every college in America; we may rear architectural museums in every State, establish architectural lectureships that will subject the railways to an unfair test of their carrying capacity, and crowd the trans-Atlantic steamships with eager holders of traveling studentships—it will be of little avail if we can not entrust our dreams and our working drawings to genuine craftsmen for the carrying out, but instead find ourselves compelled to hand them over to the tender mercies of general contractors, “Ecclesiastical Art Decorators and Furnishers,”

and department stores where the watch-words are “efficiency,” division of labor, and “You give us sketches. We do the rest.”

By itself architecture is nothing; allied with the structural crafts and the artist crafts, it is everything—the greatest art in the world, for it is a plexus of all the arts, it assembles them in a great synthesis that is vaster than any art by itself alone, that gathers them together in the perfect service of God and man.

Without the craftsman an architectural design is worth little more than the paper on which it is drawn; it is an ephemera, a simulacrum of glory. From a distance, or at first sight, it may have majesty of form, power of composition, impressiveness of silhouette, and richness of light and shade, but close at hand, it is a dead thing, without a vivifying soul, and it neither reveals the heart of a people, nor eats itself into their affections, so that for them or their successors it becomes what to us to-day are the monuments of Greece and Byzantium and the Catholic Middle Ages. With the artist-craftsman, working independently but in close alliance, we may have again a San Marco, a Chartres, or a Seville—if as well, our faith and our works are as those of them that built those wonders and enriched them with their splendor of decoration.

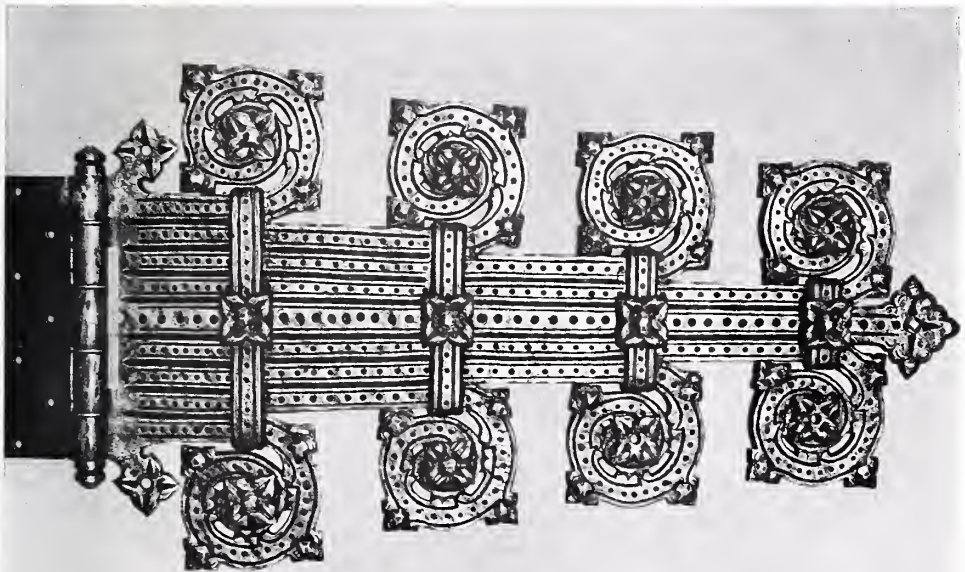
We exercise ourselves over the manifold questions of the faculties and the curriculums of the architectural schools in which we take such justifiable pride; we found one scholarship after another and incessantly multiply our architectural lectureships and exhibitions; we even animatedly discuss the possibility of that plainly desirable thing—a Post-Graduate School of Architecture in Washington; and all the while we see with equanimity our designs butchered or frozen to death, our ornaments and furnishings provided by others than our own people, and usually in a perfectly commercial and mechanical manner at that, and finally we are content that our buildings should become, not the rich and opulent showing forth of a great civilization through

innumerable allied arts, but instead academic essays in theoretical design expressing nothing but the genius—or otherwise—of the architect, even to the machine-chiseled carving, the stenciled color and the cast-plaster ornaments, all from his own full-size designs worked out by his own draughtsmen.

Think how the carved capitals of Lincoln, the statues of Wells and Rheims, the inlay of Monreale, the mosaics of Ravenna and the Trastevere, the glass of Bourges and Chartres, the frescoes of Assisi, the grilles and “retables” of Seville and Salamanca and Mexico, the joinery of the Chapel of Henry VII and of Toledo, the metal work of Nuremberg—consider how all these were made, and why and when, and then exult over our triumphant civilization, or marvel that all the wealth and the architects and artists of the world could not rival to-day or equal the Capella Palatina in Palermo which was merely the private chapel of a second-rate prince, in a frontier land in the dusk of the dark ages.

Of course, the basic reason for this deplorable condition of things is economic; it finds its roots in the fantastic

substitution during and after the Renaissance, in place of a communism that developed true personality, an individualism that destroyed personality. As the splendid liberty of medieval society has hardened into a mechanical and irresponsible despotism that preserves only the empty name of liberty, so the triumphant individuality of the Renaissance has hardened into an economic system that through mechanics, capitalism, and division of labor has become a very sordid kind of slavery. To effect a vital, comprehensive and enduring reform, we should have to strike deep and elsewhere than in the domain of art, but something can be done in a tentative and partial sort of way, pending the coming of that inevitable revolt and revolution that will “make all things new,” for, in minor ways, both the public that builds and the architect that serves this public are to blame. As a result of the economic revolution of the past three centuries the architect has fallen into the habit of thinking that architecture is all there is to architecture; that planes and contours and spacings of light and shade make up his art; that ornament and furnish-



STRAP HINGE

SYNOD HOUSE, CATHEDRAL ST. JOHN THE DIVINE, NEW YORK

BY FREDERICK KRASSER



SCARAB VASE

MRS. ROBINEAU

EXAMPLE OF EXCISED DECORATION

ings are adventitious anyway, and that, in any case, whatever is to be done by way of embellishment can best be done by highly specialized draughtsmen, under his own direction, with adequate photographs and reliable books and plenty of brown paper, charcoal and tube colors—together with a system of supervising the human and mechanical engines that turn these two dimensions into three dimensions during an eight-hour day and subject to the regulations of the labor unions.

Well, perhaps they can—as conditions now are, but if so we had better change the conditions. Just so long as the architect makes a blanket-contract with a general contractor, or turns over his carving and sculpture to a well-capitalized corporation of stone masons; or abandons his color decoration to some plausible organization of “Decorators,” or his church or palace to an august Fifth Avenue

establishment, or his windows and his metal work to an admirably advertised syndicate of artists with sufficient capital behind it to insure easy and pleasant conditions for all concerned, just so long will he produce nothing that will outlast his lifetime or give joy to anyone concerned.

For it is not a case of no alternative; there are real craftsmen living to-day, and in this country, and turning out exquisite work after the ancient fashion, though Heaven knows how it should be so. I know three makers of tiles and other products of burnt clay and glazes, who are consummate artists (one of them is a woman), and who are to be dealt with only as individuals, and who, if they are treated as allies, not as commercial purveyors of trade goods, can glorify any building with which they come in contact; I know two workers in forged and wrought iron who are blood brothers of Adam Kraft, three goldsmiths who would gladden the heart of Cellini, a wood-carver who is Peter Vischer restored to life, two sculptors who are really architectural sculptors as were the men who immortalized Chartres and Wells, a stone-cutter whose craft matches that of the masons of Venice and Rouen, a maker of stained-glass who needs only opportunity to restore some measure of the wonder of this lost art, a maker of ecclesiastical vestments whose needle-work is that of the fifteenth century, a scribe who can do real missals and other illumination as these once were done long ago. And not one of them has really enough to keep him busy or return him more than a living wage, while by default thousands of dollars worth of work they could do consummately goes weekly to factories and similar places where it becomes simply so much plausible sham.

Now it is the manifest duty of the architect to search out these individual craftsmen and to bring them into alliance with himself. You will note that I speak of an “alliance,” for this is almost the crux of the whole matter; whoever the craftsman is he must work with and not for the architect, although

the latter must exercise a general oversight over everything and form in a sense the court of last resort. Really an architect is, or should be, more a co-ordinator than an universal designer; he should be a kind of universal solvent, by means of which architectural designers, workmen-artificers, craftsmen and artists should come together, and, while preserving their own personality, merge their identity in a great artistic whole, somewhat as the instruments of a great orchestra are assembled to the perfect rendering of symphony by the master and conductor.

This free field for the exercise of personality was always accorded the artist and the craftsman during those greatest and most successful of building-epochs, the Middle Ages, and that it is now denied is due as much to the grasping nature of the architect as it is to the progressive degeneracy of the craftsman.

The two elements are interrelated; as the craftsman decayed, the architect more and more took into his own hands the work he could not get well done elsewhere, and as he did so he discouraged and destroyed the craftsmen already on the downward path.

Now, there is no reason why the architect should have to design his carving and tiles and glass and metal-work and joinery and color decoration except that no one else can do it, and when he does, *faute de mieux*, the result is only a poor and unenduring expedient. Now that true craftsmen are beginning to emerge from the welter of commercialism, it is, as I have said, the manifest duty of the architect to search them out and give them, not only the preference, but the utmost measure of liberty of action of which they are worthy. What we are looking for, and what was always obtained in the epochs of high civilization,



FIREPLACE

MORAVIAN POTTERY AND TILE WORKS

SERIES OF SILHOUETTE TILES, ILLUSTRATING BIBLICAL SUBJECTS, SUCH AS WERE FORMERLY SET FORTH ON PENNSYLVANIA GERMAN STOVE PLATES



SCREEN AND GATE

CATHEDRAL ST. JOHN THE DIVINE, NEW YORK

SAMUEL YELLIN

is not merely technical proficiency, but such proficiency united to creative capacity. There is no true craftsman who is not the personal designer of what he fashions, and it is the negation of this principle that vitiates so much of the work produced through the so-called "Arts and Crafts" societies of the present day. For my own part I have lost much of my confidence in a movement

that once seemed to promise so much, just because I found there the same old vicious system—one man making the design, the other carrying it out. This is fatal, and I believe that the Arts and Crafts movement is doomed to immediate failure unless it prohibits the showing or selling or approval of any work that is not done by the man who designed it, or designed by the man who does it.

It is better to accept work that is in a measure defective if it is so created, than a more perfect and plausible product that involves division of labor. I have in mind a certain wood-carver who cuts his statues directly from barks of oak, without the intervention of either sketch or model, and though I am not always wholly in sympathy with his work, though sometimes there is a naïveté in what he does that would scandalize a trained sculptor or a purist architect, I would not change this for a moment, for, if I did, it would mean the achievement of efficiency and regularity at the expense of a better thing, and that is personality.

Of course, there are at present very few men who can be trusted implicitly, but there are many who have, or show promise of, actual genius, and such men should be encouraged and given the widest possible latitude. They will repay this confidence tenfold, and considerate guidance linked with confidence and opportunity will give surprising results. I should like to suggest, therefore, that a kind of "White List" be compiled and published, and added to from time to time, of those craftsmen who have shown the ability and the promise, that it be given the widest publicity amongst architects, and that they should consider themselves bound in honor to go to these men, and work with them, rather than over them, in preference to the more august and widely heralded concerns that commend themselves rather by their financial than their artistic capital.

In the end, and that we may finally get back to the old and ideal state of things, we shall have to restore the ancient guild idea, and the workshops as well, assembled around some great architectural undertaking. If a cathedral is to be built—or an university, or a public library—with the turning of the first sod should go the raising of temporary workshops, and the assembling of the varied workers that will be brought into play for the embellishing of the fabric. Think what a future cathedral-close might be—in the midst, the slowly rising walls, and all around busy workshops;

here a group of stone-carvers under a competent foreman (but minus special designers and modelers) surrounded by casts and photographs and drawings of the carving of Chartres and Rheims and Venice and Wells and Lincoln; here glass-workers, with their models from Bourges and Chartres and York, slowly fashioning, each man his own window, the jeweled filling for the tracerized apertures of the temple; here joiners and wood-workers with the same kind of surroundings, and workers in wrought and forged iron, and in gold and silver; tile-makers, with their Dutch and Persian and Spanish models, and so on, until all the varied list was filled. Each group would form its own independent guild, self-governing, self-controlled: all united, then, in a general guild which would have a broad supervision of all that was done, and provide models, books, teachers, while the architect himself would go daily through all the works, suggesting here, correcting there, inspiring everywhere. And with the primary craft-activity would go also certain social elements that would bind the several guilds together and give them co-ordination, educational elements, religious elements, and those features of assurance against loss through sickness and of participation in a division of profits, that were fundamental in the guilds of the Middle Ages. Can there be any doubt as to the result? If such a thing as that could come into being in connection with one great contemporary building, it would mean that the problem was solved and that for the future there would be enough real craftsmen and to spare.

You will say this is a dream impossible of achievement; that no owner would for a moment think of financing such a venture; that enough workmen could not be found to man any one of the workshops even if an adequate foreman could be obtained; that the idea of team work has so utterly died out of a hyper-individualized generation that a communal spirit could not be built up, and that such a scheme, if started, would immediately disintegrate through jealousy, sus-



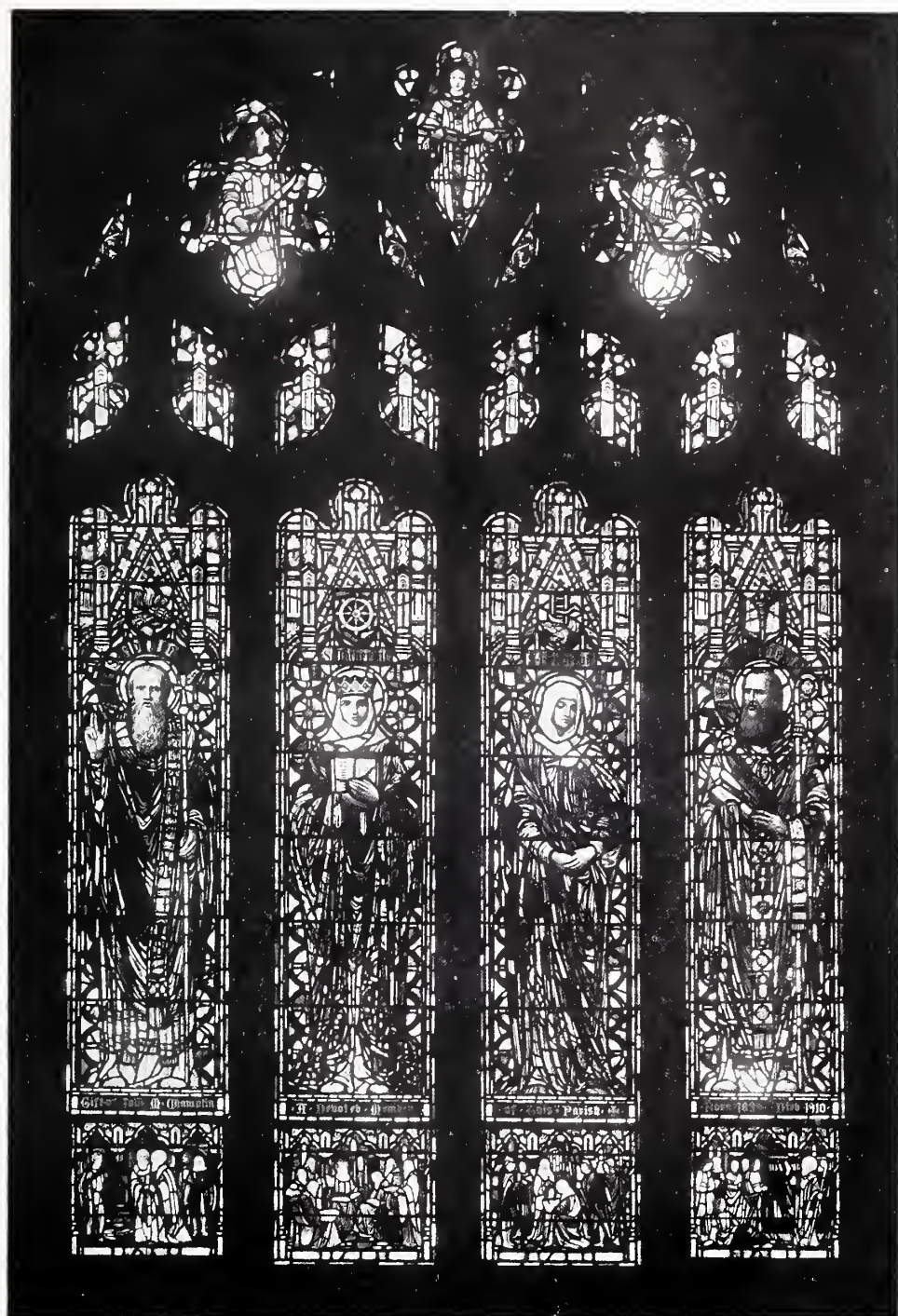
PEWABIC POTTERY PRESENTED TO THE DETROIT MUSEUM OF ART BY MR. CHARLES L. FREER

picion and avarice, and that finally the labor unions would refuse to permit anything of the kind, and would destroy it, if initiated, by the simple method of calling a strike amongst the laborers on the works but outside the guilds.

I admit the force only in the last claim and even here I think it is exaggerated. I can not believe that organized labor could be so short-sighted as to fail to see that such a scheme was quite in harmony with the high ideals it openly avows, and if it were, I am sure the time is close at hand when the growing force of public opinion will suppress with a heavy hand the corruptions of unionism which are so unrepresentative of, and injurious to, its better principles.

However this may be, the thing must come and will come, for we can not much longer submit to a condition so unwholesome and so deplorable in its results, or even to a type of civilization that makes this condition inevitable. If individualism or commercialism or division of labor or the trade unions stand in the way, they will be swept out of existence, going down in defeat before the revolution that will surely in its progress bring back again many of the old conditions that marked, as they will ever mark, estates

of high civilization. In the meantime, we can—and I close as I began—do much towards the amelioration of no longer endurable conditions, much even towards the bringing in of the great and fundamental reforms. I doubt if the State can do this, for its achievements in the line of popular education are not such as to enlist confidence; it is too blackly tarred with the same stick of secularism, mechanism and the division of labor. I doubt if the schools and colleges can do it, or would do it, but the architect can, and the owner, for both can make the demand and foster and further the supply. It is to them, therefore, that we must turn in our emergency; to the owner in the hope that he will demand real craftsmanship and accept no commercial or syndicated substitute; to the architect in the confidence that he will search out the individual craftsman, give him the preference, and accord him the greatest measure of liberty of which he is worthy—and even a little more. And in these hopes we shall not be disappointed, for once the condition is recognized there is no alternative—action, immediate, comprehensive and persistent, becomes a matter of honor.



TRANSEPT WINDOW DESIGNED AND MADE BY CHARLES J. CONNICK
ALL SAINTS' CHURCH, BROOKLINE, MASSACHUSETTS

RELATION OF INDUSTRIAL ART TO EDUCATION*

BY C. HOWARD WALKER

FELLOW OF THE AMERICAN INSTITUTE OF ARCHITECTS

ART is the doing of any one thing as well as it is possible that it can be done, and necessitates training and hard work on the part of the artist. The essential fact, then, is that the particular thing to which the man's mind and his hand are put, shall be done just as well, absolutely as well, as it possibly can be done; and until it is thus done, it is not a work of art. It is time that the people of this decade, if not of the last fifty years, should awake to the fact that they have been worshipping the gods of inefficiency; that Cubism, Futurism and a number of other things which have been done without hard work, and which have not been done as well as they could have been done, have been classed as art, and that such a classification is an outrage to one's sense of decency, and should be confronted with this definition of art—that there is no fine art of any kind that is not work performed thoroughly well, technically and ethically.

The ideal method by which an artist was trained in the past was to work upon actual work with a master of that work. The workshops of the past have been replaced by the schools of the present. How can the school be made to do the requisite work? Industrial art is devoted to the improvement in appearance of things which have other purposes than that of beauty. The fine arts affect the mind and the emotions. Industrial arts can also do the same, but primarily they are devoted to objects which already have other purposes, and the additional purpose of industrial arts is largely to make more attractive, more beautiful and to accentuate objects which have purposes of utility.

The principal asset of a worker in the industrial arts is that of an appreciation

of beauty. Without such appreciation the worker becomes one of the unfortunate multitude who buy and sell entirely for material gain, and for the pleasures which that gain can obtain. Fortunately in that multitude but few are devoid of the delight that beauty gives, and the appeal to which they respond is usually that of the phases of nature. The conception that each can add to the beauty of the world is dormant. But the fact remains, that there are very few people who do not try to improve themselves and their surroundings in appearance, and work in the industrial arts is the natural result of that impulse. It is the making of definite concrete results, however small, by those who might never become the great masters of anything. It is the opportunity of the little masters, and to them the opening gateway to many possibilities. This, then, is the principal reason for the teaching of industrial art, that it gives opportunity for creative work, however small, and in so doing stimulates the mind as well as the hand.

Second, in the value of industrial art to the worker is the gratification of individual achievement, either in the design or in the carrying out of the design or in both. This gratification exists with every successful act in life, but becomes more intimate with the artist than with the usual employee.

Each of these assets of the individual which is passed on by him to the community justifies the education of these arts in the schools.

The schools are of two types, the general public schools and the schools for special subjects. Of the latter there are two types, the vocational school and the industrial art school.

*A paper read at the Fourth Annual Convention of the American Federation of Arts, Washington, D. C., May 15 and 16, 1913.



MUSEUM OF DECORATIVE ARTS, COOPER UNION, NEW YORK

The amount of study in each must be gauged according to the relative importance of the subject to the general curriculum, and to the age of the pupils.

It is obvious that in an industrial art school all the work and time must be devoted to industrial art; that in vocational schools, the amount of industrial art work would vary with the special object of the school; and that in public schools, art, industrial or otherwise, must occupy but a small portion of the time spent in study. But the public school is a feeder for the other two, just as it is a feeder for the college or university. In the public school, therefore, is to be found the beginning of art teaching, and this fact has been everywhere recognized. The immediate query is, therefore, in regard to the relative importance of art teaching, and of what general benefit it is to the pupil that attention should be paid to it. Its chief values have been stated; the appreciation of beauty, the

ability to register that appreciation, the ability to create individual work. Now it happens that it is almost the only work which can appeal in this way to the very young. Most of the other elemental work of a child is the definite learning of well-established, formulated and specific methods of procedure. The learning to read, to write, to use mathematics, is definite in its ends, whatever may be the methods of teaching employed, they are means to ends which the child must learn in order to do other things later; in order that books may talk to him, and that he may be capable of the ordinary mental actions of life. In this respect art is not necessary, but supplementary, and if supplementary, of what particular value is it to the child? Why should it not come later, like the appreciation of style in writing and of application to problems in mathematics? Simply because it teaches visual observation sooner than does any other thing, and

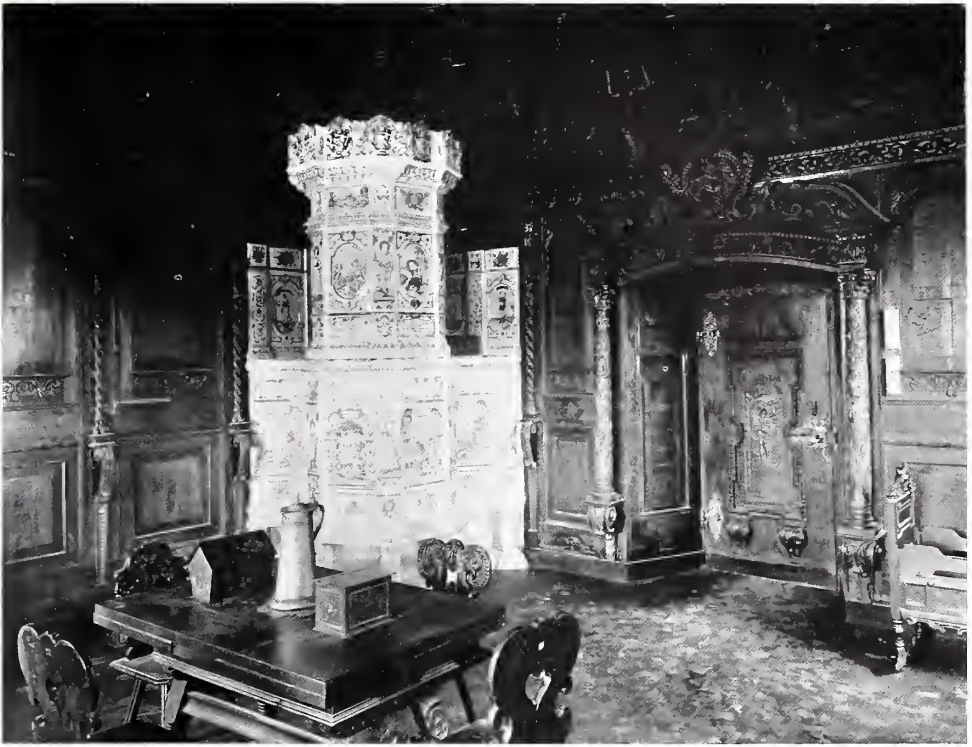


WING OF DECORATIVE ARTS, METROPOLITAN MUSEUM OF ART, NEW YORK

is one of the highways to mental deduction. It at once creates the difference between eyes and no eyes; and, as in the far past, representation of forms antedated alphabets, as phonetic symbols antedated arithmetical signs, so with the child, attempts at representative drawing antedate ability to tabulate thought in written language. Other forms of expression are taught, or, as in speaking, are imitative; this form is intuitive and to be guided. The child likes to draw, as the primitive savage likes to draw, to carve, to weave. It is his natural form of expression, and results appear early. These results are, many of them, quite closely related to industrial arts. They are limited in expression as are some of these arts; they have a direct, shorthand quality as have some of these arts, and a very considerable amount of the methods and means of industrial art decoration can be done and well done by a child.

There are two types—one of direct representation from actual objects, which because of the incapacity of brain and hand, becomes simple and conventional. There is a naïve directness in this work which has been reverted to by the Cubists and others as having merit—incapable sincerity being mistaken for subtlety.

The other type to which a child can be guided is that of the arrangement of objects, however simple, repeats, sequences, geometric arrangements and later scale and harmony of related objects. These are the skeleton arrangements of textile patterns, wall papers, etc. The first type incidentally teaches observation and appreciation of line, the second that of order. The conception of color varies with each pupil, but it can be guided by well-established fundamental laws, which, of course, become rapidly more subtle in their application. It seems, therefore, obvious that the public schools should consider



SWISS ROOM. BROUGHT FROM THE VILLAGE OF FLIMES. METROPOLITAN MUSEUM OF ART, NEW YORK

art teaching as of importance, and this they have done, but the more direct connection between this teaching and industrial art work and other work is not always recognized. The teaching cannot be introduced too early. There is in all art teaching a very serious difficulty as to its true relation with the school schedule, and this difficulty is due to two causes: First, as the work is done by the hand, it takes an amount of time to express, which is considerably more than it takes to conceive, and this requisite time varies with the personality of the pupil. Second, working in any art is stimulating, and results are injured if checked in the process. Both of these causes tend to make one-hour or two-hour art study at periods separated by an interval of one or two days less satisfactory than a continuous four-hour period.

This fact of sustained effort is mentioned by Mr. Cram, and I wish to insist

upon it. It is more and more evident as the grade of work advances. An artist should not be required to stop. The artist is not working upon a schedule, he is not working with a minimum or maximum wage, and he is not working on an eight-hour day. His day is sometimes a twenty-four-hour day, and often he carries it on to a forty-eight-hour day, and the teaching of the pupil in the school must in some way, whether it occurs only in one day in the week or not, have the possibility of extension to the point where that pupil is carrying out the piece of work that he has undertaken to do to completion. The one who loves it will do this. The one who does not love it—and I advocate this always—had better fall by the way, and do something else. There is no use in trying to make artists of inefficients.

The progression of the work should be formulated to some extent—must be to make it consecutive—as the pupil ad-



SCANDINAVIAN INDUSTRIAL ART

vances in the schools. The schools differ, however, somewhat in their relative ideas, and I believe thoroughly that the children from six to ten years old can be taught and can be guided to make many things which we now look at with pride when done by people who are twenty to thirty years old. We have not discriminated between the thing that is merely the rolling of a rubber roller with the pattern upon it over a printed cloth, and the work of a cultivated, artistic mind working out an individual expression. The mechanical thing the child can do is a matter of the teaching of order. Then should follow the higher advanced work in the schools, with the child already prepared for it.

No elaborate work need be done in the public schools. The temptation is there constantly, but the time is not there to accomplish elaborate work. The simpler work should be done thoroughly well.

Skill in observation, representation, rendering, and the usual methods of ap-

plication of design to simple forms and materials, associated as opportunity may present itself with the material, are the important factors in this teaching. Special stress upon any subject will be occasioned by locality.

The question is always raised in regard to so-called pure art teaching and the teaching of historical precedent. It seems as if there need be no antagonism between the two. The first teaches general laws, the second specific application caused by location, material and tradition. The first teaches facility in methods of expression, the second methods by which expression has achieved results. Historic ornament, because it has been sifted, is valuable to inculcate good taste by comparison. Good taste is paramount the moment the work advances beyond the mechanism of the skeleton. It is the good taste that comes from the association with the best things, that causes the association of the museum with the school. It is the good taste that comes from a knowledge of the history of art



DRAWING ROOM AND KITCHEN IN PARSONAGE FROM VAAGE
MAHAUGEN OPEN-AIR MUSEUM

LILLEHAMMER, NORWAY

in the past that causes the association of the library with the school. You can put every sort and kind of object before pupils, and if good taste is not inculcated you may have a very unfortunate result in the outcome of the work of those pupils.

Good taste is a matter that comes from quite a long cultivation by an association with the very best things, those things that are in the museums, the historic things of every variety. The possibility of the reproduction of pictures and objects has brought them to our doors; but the stress must be laid on the necessity, that the pupil shall have the highest grade teacher who has already done something and accomplished something which is an achievement.

Also, I thoroughly believe that it is an admirable thing, and it would be an admirable thing for the heads of schools and societies to recognize the great refreshing quality that comes to an art teacher from doing something else in the world than teaching, from being outside

of perpetual pedagogy, from being outside of the perpetual contact with untrained, callow minds, through which after a time he gets paresis. Not the summer vacation, but the opportunity for the art teacher to do other things than teaching and to enlarge his relation with the world at large, is of enormous value as a refresher to him, and also multiplies his power as a stimulator to the pupils of the country.

The public schools, therefore, can and already do assist in inculcating a good deal of elemental knowledge which relieves the second type of schools from unnecessary work.

The teaching of industrial art in the vocational schools must necessarily vary with the type of school. These schools are, however, finishing schools, and as such any pupil graduating is supposed to be ready to go to work. The teaching in industrial art, therefore, is assumed to be as complete as is necessary for these pupils, and somewhat supplementary to the other vocational work;



EXAMPLES OF EARLY AMERICAN INDUSTRIAL ART. THE ESSEX INSTITUTE, SALEM, MASSACHUSETTS

that is, it is more in the nature of teaching general good taste than specific work, excepting perhaps in such work as cabinet-making, and so forth. But the vocational school has a very great opportunity in making art alive by applying it to the actual material. There seems to be a possibility of an overlapping of art work in the vocational schools and the industrial art schools. The real difference seems to be in the amount taught rather than in its character. This is perfectly normal. The amount taught in each vocational school will always be governed by local influences, and by the judgment of the advisers. Some industrial art work is certainly desirable.

Finally, the industrial art schools teach some pupils intending to become employees and others intending to become individual workers. The former are in the majority, and that fact necessitates a considerable amount of formal and comparatively uninspirational

work—work that relates the design to the material and to the machine. But this work is necessary and healthy, for without it dreams would not come true. The question of artistic stimulus, of impetus, of enthusiasm is an important one in these schools, and that depends upon the teacher. Any formulative work tends to become perfunctory, and that quality is death to the finer arts, and an antidote must be provided in the teaching by men of the highest rank, otherwise the results will be without eminent merit. During all this process from public school to industrial school, the ability of the pupils is being tested, and very few, indeed, must be expected to take high rank. It is a recognized fact that a master in the fine arts is occasional, but the smaller masters of the industrial arts are more numerous, and while competition is keen, opportunities are more frequent than in the fine arts. But the inevitable law of the

survival of the fittest should be applied and the inefficient be dropped by the way.

Now for the final question, does study of industrial art pay the pupil? In most cases he is a wage-earner. Are his prospects of pecuniary success good? They are certainly better than those of a second-rate artist. At least he can be at the head of his class. And it is characteristic of industrial art work that one can be proficient in more than one kind of work and can thereby have increased opportunities.

I remember giving once a sketch to Mr. Stanford White of a little drawing I had made of a piece of carving upon a fountain in Constantinople. That little carving, which was rather an unusual one, I afterwards recognized in an iron grille, a mosaic, a carved ceiling and a piece of rich damask. All four of these designs were inspired by that drawing. It was unmistakable in its skeleton, but he, with his quality of genius, of adaptation, had made that keynote one with four different means of expression, and in each case with a thoroughly artistic result. That is the opportunity of the industrial art worker. The field is infinite. It is not in one direction, it is in many.

The real estate exchange published the other day some figures, and these are the only statistics that I am going to give you—showing the average yearly

wage-earning capacities of men employed in various vocations, somewhat as follows: Agriculturists, under \$500; manufacturers, between \$500 and \$750; merchants and bankers, between \$900 and \$1,000; mechanics, about \$700, and from various data the industrial art worker, about \$800.

In the Boston Arts and Crafts Society were sold \$72,000 worth of work this last year. I have been going over the returns of forty-one different efficient workers. Of course one of them received the major amount, \$16,000, and that was the silver worker; and I find that the average return of the efficient industrial worker is about \$800 a year. That is better than anybody but the merchant. But he has got to be an efficient worker in order to receive that, and the people who send things in that are not good can not be considered as influencing this estimate.

The stimulating influence of any art upon the able mind is one of the great by-products of a study of industrial art. As they advance, the industrial art workers will find one by one that they are capable of putting into the small, minor arts the beginnings of the expression of the great arts, and they will find one by one that they are becoming greater masters; and out of the ranks of the ablest industrial workers may we not expect later the best of the masters in the fine arts?



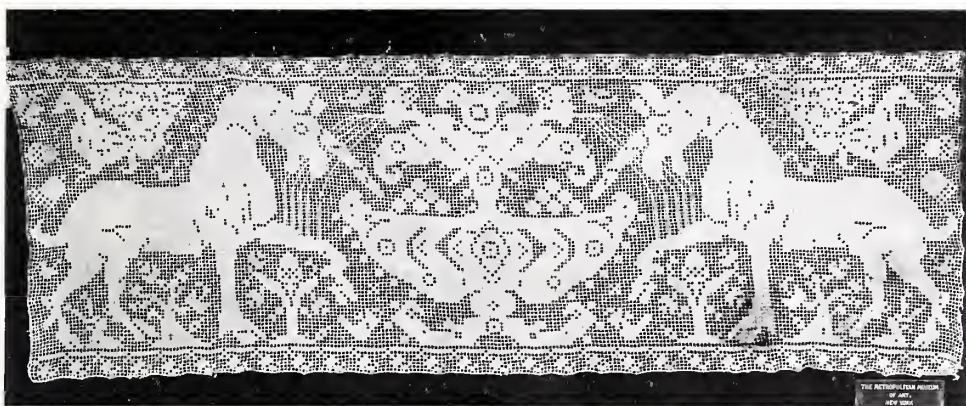
JAPANESE SWORD GUARDS, BRONZE

MUSEUM OF FINE ARTS, BOSTON



SCENE NEAR RUINS OF ROMAN AMPHITHEATRE. FLEMISH TAPESTRY OF THE 16TH CENTURY

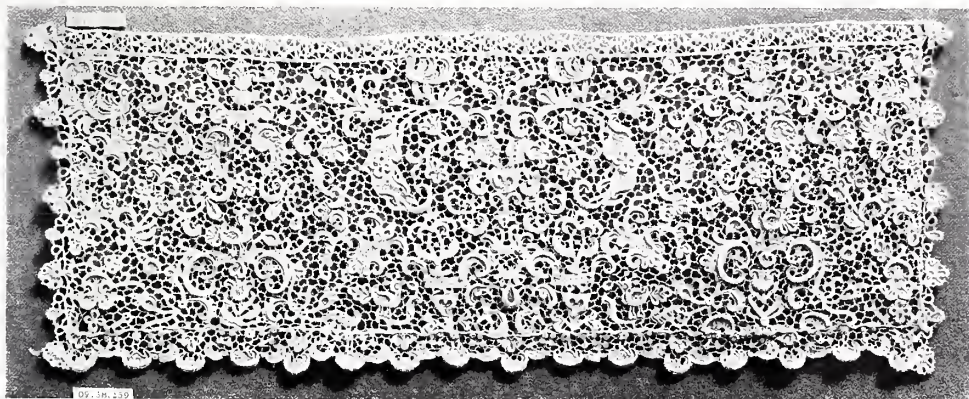
METROPOLITAN MUSEUM OF ART



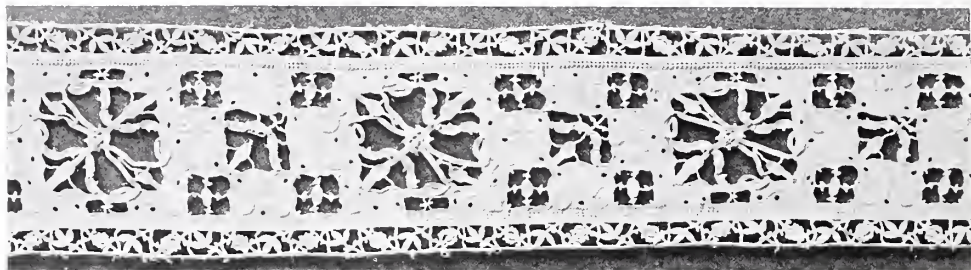
BORDER OF FILET OR PUNTO A MAGLIA QUADRA. FRENCH. 16TH CENTURY



ITALIAN NEEDLE POINT—PUNTO IN ARIA. ABOUT 1600



CUFF OF POINT DE FRANCE. WITH MONOGRAM AND EMBLEMS OF LOUIS XIV



CUT WORK, 16TH CENTURY

METROPOLITAN MUSEUM OF ART, NEW YORK



FULL SIZE.

POINT D'ALENCON, 17TH CENTURY

MUSEUM OF FINE ARTS, BOSTON



WROUGHT IRON RAILING IN SCHLOSS WELLENBURG, AUGSBURG, GERMANY



DOOR KNOCKER

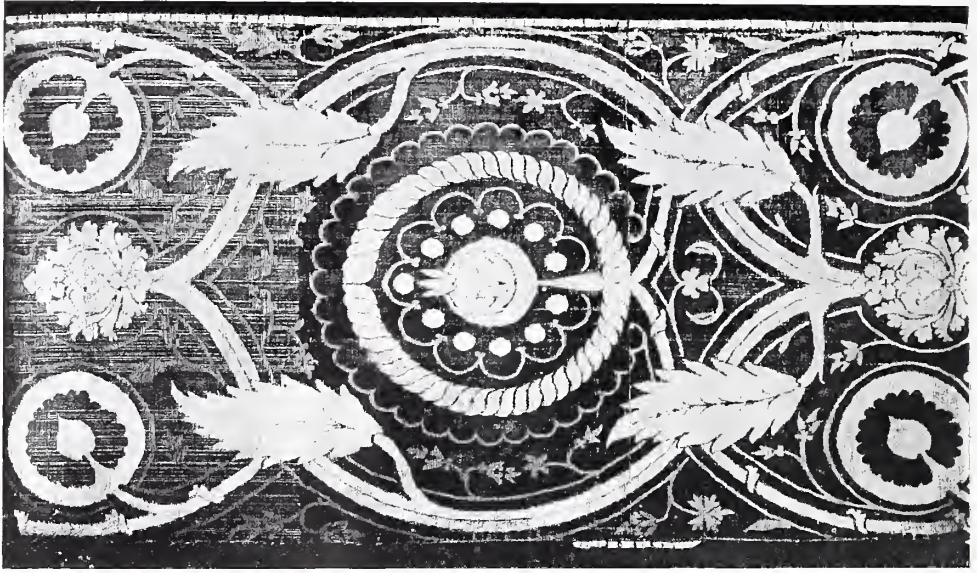
BENVENUTO CELLINI

FUGGER MUSEUM, AUGSBURG, GERMANY

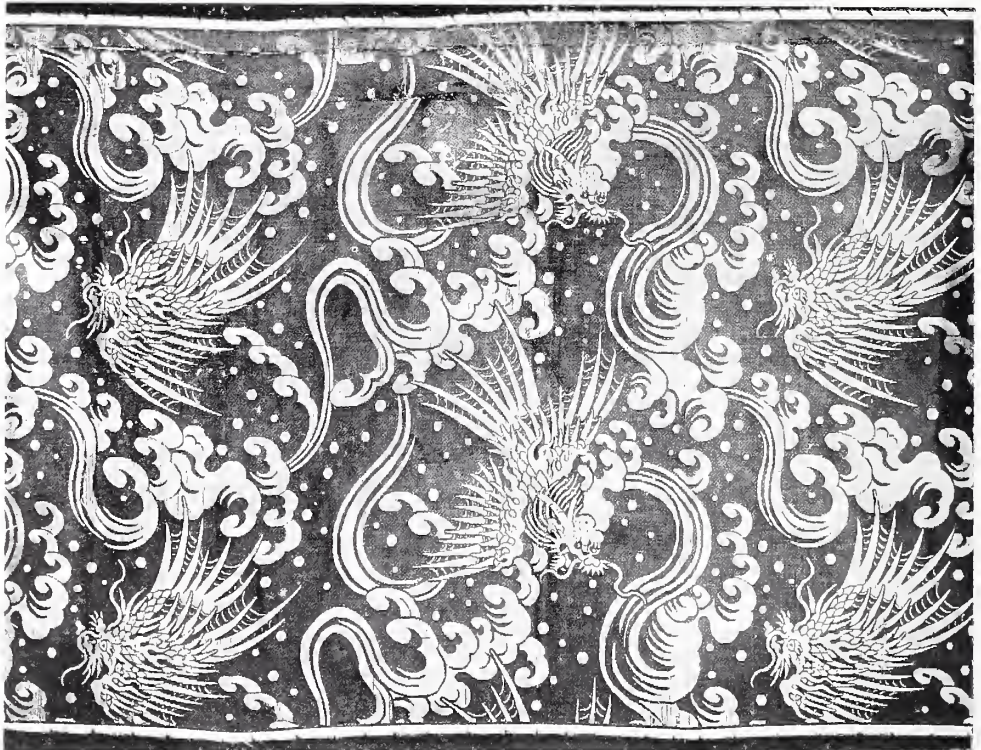


FLEMISH CARVED OAK PANELS, 14TH TO 16TH CENTURIES

MUSEUM OF FINE ARTS, BOSTON



PERSIAN VELVET



JAPANESE BROCADE. DRAGON DESIGN

RELATION OF INDUSTRIAL ART TO MANUFACTURES*

BY C. RUSSELL HEWLETT

DEAN, SCHOOL OF APPLIED DESIGN, CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH

THERE has been a tendency during the last twenty-five years to exaggerate the value of hand labor, while condemning the use of machinery, in the manufacture of those articles which we group under the name of Industrial Arts. Taking the cue from William Morris and his associates, there has been much talk about the dignity of labor, and the disgrace that thinking man should become the slave of the machine which he has made. Yet, surely, from the use of mechanical labor-saving devices, with the resultant increase of the number and lowering of the cost of beautiful surroundings, we may confidently look for a general improvement in the popular attitude toward all that is best in the applied arts.

It is this word "art," perhaps, which obscures the subject. In everything we think worthy that name, and not alone in the fine arts, we look for evidences of spontaneous inspiration which seem incompatible with the use of machinery. And so they are; and so, to some degree at least, they must remain. Yet already even those most sacred precincts of the fine arts are being invaded with astonishing success by mechanics; already the statue, the painting, the musician's interpretation, are made liable to endless reproduction, with a degree of accuracy capable of yielding both pleasure and instruction; and who can foresee how far those processes, already so remarkable, will be further improved? The warm personal note will always be missed in any but direct human expression; but it is easily imaginable that improved mechanism will soon reproduce all the perfections, even of the fine arts, except that "unique" note. We are

apt, sentimentally, to lay great stress upon the artistic value of this uniqueness or singularity of a beautiful object. This has even been given as one definition of a work of art, and our respect, as well as the commercial value, is undoubtedly increased by this quality. But, surely, beauty is intrinsic—in each of a thousand absolutely similar examples to the same degree as in one. Surely we need not destroy the nine hundred and ninety-nine in order to make the thousandth more really a work of art. Since mechanical reproductions even now have undeniable artistic beauty and educational potency, then I think we should more courageously accept the application of machinery to the industrial arts.

In the first place, we must remember that the industrial arts have two ends to fulfil—one of beauty and one of practical use—and that, after all, the utilitarian purpose is the fundamental one. Of all the products of the applied arts, jewelry seems most nearly frivolous; yet, with our present styles of dress and our present standards of table manners, we would greatly miss the products—more ornamentally disguised than other useful articles perhaps—of the jeweler's craft. Since, then, products of the industries are primarily utilitarian in purpose, it is necessary, from a practical point of view, that we should welcome methods of multiplication which make them in quantities, and at a cost which allows their usefulness to be employed by many more persons than could otherwise benefit from them.

However, in this place we are concerned rather with that other aim, which, working in concord with considerations of practical use—not in opposition to

*A paper read at the Fourth Annual Convention of the American Federation of Arts, Washington, D. C., May 15 and 16, 1913.

them—strives to mould the necessities of useful structure into forms of symmetry, and to bring out of its crudities ornamentation of pleasing fitness and grace. Consequently the main question before us is, whether the introduction of mechanical methods also brings this secondary, but highly important, purpose to its highest perfection and efficiency.

In one way, probably not—it seems likely that the finest standard will always be taken from the hand-made article. To believe this we do not need to exalt those accidents of technique—surely no artistic addition—which stand for “the personal note” in the opinion of many who make a fetish of hand-craftsmanship. Nor do we need to forget that, for many operations, the inflexible and scientific precision of machinery is better than the hands of erratic mankind, or that the chief benefit derived from the labor of most amateur craftsmen is that their work has taught them to look with livelier and more intelligent eyes upon the work of more skilful and talented men. By the inherent conditions of manual creation—that is, by the painstaking slowness of the process, by the opportunities it affords for taking advantage of chance good qualities and minimizing accidental defects in the material, above all, by the fact that the object is constantly under the shaping guidance of that imagination or mentality with which we may never endow a machine—by these, the products of the artist's own hands must probably ever set the standards for machinery to emulate.

We must believe that hand-craftsmanship will always lead the way in the matter of artistic perfection, but mechanical methods will continually be improved to approximate each new effect, and in the end, I believe, they will prove of wider educational efficiency. Consequently, what we should desire is, not that these mechanical helpers whose work does not wholly satisfy us should be discarded, but that more pains should be taken to improve them. The chief causes of unfortunate artistic conditions

in contemporary manufacture are weaknesses or deficiencies in the machinery, which can and should be overcome, and the too frequent unfamiliarity of the designer with the great and complex tool at his disposal.

Machinery is often not carefully enough prepared to approximate the subtle effects which have so much to do with the pleasurable character of hand-work. Without any particular necessity it turns out hard effects where the designer would give soft ones, or blurred effects instead of crisp.

Perhaps, however, this is often merely a result of the other condition—the designer's common lack of intimate knowledge of his machine. He makes a design which seems to him good—such a design as he could execute by hand, and which he perhaps knows to a certain extent will be “practical,” but which only in a general way takes into consideration the limitations and potentialities inherent in the machine which will reproduce his model or his drawing. Indeed, the designers for large manufacturing concerns rarely have had opportunity to make themselves thoroughly conversant with these important conditions. Such a state of affairs is irrational and far from being conducive to the best work.

Theoretical study in schools is not enough; the workman must know his tools. After all, the gradations are so subtle between the simplest hand tool used in antiquity and the most complex machinery of to-day that we can fix no border line. The elaborate machines now in use are simply combinations of many simple ones—they are the triumphant success of mankind's endeavor to force natural laws to do all that they may be made to do, leaving man leisure to make the most of that rational power which is his alone. They are a highly organized assembling of physical potencies, which are as proper for the artist's use as the physiological laws upon which they are founded—as legitimate as the acid used by the etcher and lithographer, and the chemical action counted upon by the potter. It is not the disuse of machinery which should be the desire of

the artist, but rather the development of it to an ever higher state of responsiveness. While man remains the master of the machine it is a labor-saving tool of the n^{th} power of efficiency.

In spite of the wonderful advances already made in machine-design, however, while it does many things better than hand-made tools could ever do, on the other hand, it is unable to do certain things as well as the implement which is under the constant guidance of the thoughtful artist. So, while there should be constant endeavor to decrease these inabilities, the designer, frankly facing the question, should make himself perfectly conversant with both the advantages and disadvantages of the great instrument which is wholly at his service even though he does not himself guide it, and should make his designs accordingly. Then would man truly be the master of his machine, which he is not always at present. Such procedure would be wholly in line with artistic precedent—for the bookbinders, the cabinet-makers, the tapestry designers of the great age of crafts all were influenced very evidently, not simply by theories of design and the uses to which their product would be put, but equally by the character of the material at hand, and by the tools which they had succeeded in evolving. And in our own generation this frank recognition of the peculiar conditions of steel construction has brought forth a new style of architecture.

The introduction of mechanical methods of reproduction into the domain of the industrial arts, then, I consider to be not only perfectly legitimate but also, in many ways, pregnant with new and valuable suggestions for the designer's artistic endeavors. Yet still more valuable, indeed, almost beyond price, is the great educational and elevating stimulus exerted by this increasing use of machinery, making possible the introduction of achievements of the finest artistic ability into the homes of all classes, and thus exerting an educational influence deeper and more direct than pedagogic instruction possibly could exert.

In the days of universal hand-labor,

the works of a master designer, executed by himself or his pupils, were so costly by reason of their uniqueness as well as of the time spent upon them, that only the wealthy could possess them. The masses depended for their furniture, their textiles, their everything, upon what we must confess were the rude and unesthetic productions of unskilled workmen. Even the industrial arts were aristocratic. Machinery has made them essentially democratic. Natural sentiment for the direct product of the artist's hand, the general love of preciousness, and the sheer monetary value of objects which are unique, all these will combine to maintain a demand for hand-labored objects; but this need not make us forget that, since the elaboration of machinery, more or less perfect expressions of the intentions of the finest craft-artists of the day are being produced in quantities and at a price which brings them within the reach of everyone. In the humblest and most remote places we may see articles bearing the stamp of the highest genius—articles such as could be possessed by comparatively few, if the means used had been the simple tools of our forefathers, instead of the wonderfully complex structures which man's ingenuity has forced electricity, or vapor, or the rivers, to operate for him.

And who can compute the force and profundity of the subtle influence these send broadcast through the world, since beyond its intrinsic beauty every well-designed work of art is of benefit by its example, and its elevating effect on those who see it. To create the first demand for better productions is the task of education; indeed, the whole situation rests primarily upon the necessity of educating the public to demand better things, and the designers to produce that finer work which manufacturers will consequently be encouraged or forced to turn out. Dealers of artistic aims, such as the head of one of the best known manufacturing concerns in the country, who wrote me lately, may at present be forced to sell their better patterns by calling them "novelties";

yet once the leavening influence of examples of good art has been set working among the masses they must respond by a growth of taste.

This cumulative result of a wider dissemination of good art can hardly be doubted; indeed, already the effects are showing plainly. Theories which were considered revolutionary twenty years ago, or even five years ago, are now accepted as commonplaces by the majority. Nor is it far-fetched to attribute the growing appreciation of simplicity in decoration to the better quality of the materials within the reach of the people. Less than three years ago, when I criticized the stock of the manufacturer to whom I have already referred, he explained that he must carry a preponderance of inartistic productions to make possible the luxury of offering the better things. Very recently, however, he wrote me: "A great improvement lately has been made in the styles and lines of furniture—more now than ever in reproductions, and commercial furniture is following suit. The manufacturers have, I think, now reached a point where they cater to the best artistic ideas of the people. People demand it." And as we have already said that the hand-made article will probably always set the highest standard, it is worth while to emphasize the fact that appreciation of the finer machine-productions in no way overshadows, but rather increases, the demand for the more expensive products of hand-labor.

For instance, a very few years ago it would have been inconceivable that the proprietors of a hotel should have considered the decoration of a long gallery with hand-made tapestries as a legitimate expenditure and a paying advertisement, but in a hotel recently completed in New York approximately forty dollars a square foot was appropriated for this purpose.

One splendid feature of this improvement in taste is, that it cannot be lost. Of course, those who have been led to buy good things simply because they are the fashion may be led another time to buy bad things, when an unprincipled manufacturer endeavors to encourage the market's activity by introducing some change merely for the sake of variety. Yet, after all, bad design which gains wide acceptance is generally found to be only the debasement of good design, between which bad and good, popular judgment has not yet learned fully to discriminate. Our endeavor should be to educate the manufacturer and the workman, as well as the public which is the market. Fortunately, bad art can not proselytize; but every really good production has filled some educational mission which can not be destroyed, and every example of good design creates a demand for more, to replace the tasteless objects surrounding it. Even though its mission is as yet only begun, we can not be too grateful for the machinery which makes it possible for everyone to possess practical objects of beauty!

A MURAL DECORATION BY C. Y. TURNER

ON the opposite page will be found a reproduction of a mural painting recently executed by Mr. Charles Yardsley Turner for the Cuyahoga County Court House of Cleveland, Ohio. It is a large panel 28 feet long by 13 feet high and fills a space at the end of the court room 20 feet above the floor. The subject is historic—the meeting of Captain Robert Rogers of the famous "Roger Rangers" and the Indian Chief Pontiac,

which took place at a point on the Cuyahoga Creek adjacent to or now included in the present city of Cleveland. Each of the figures is more than life size. The coloring is rich and strong, the manner of treatment broad, but at the same time deliberate. For the opposite end of the same hall, to fill an identical space, Mr. Turner has painted "The Trial of Captain John Smith," supposedly the first trial by jury held in this country.



INTERVIEW BETWEEN CAPTAIN ROBERT ROGERS OF THE "ROGER RANGERS" AND THE INDIAN CHIEF PONTIAC

A MURAL PAINTING BY CHARLES YARDSLEY TURNER

CITYMOGA COUNTY COURT HOUSE, CLEVELAND, OHIO

COPYRIGHT BY C. Y. TURNER 1913

AN INDUSTRIAL ART EXHIBIT

CONVENTION OF THE AMERICAN FEDERATION OF ARTS
WASHINGTON, MAY, 1913

BY CHESHIRE L. BOONE

WE Americans have for years had the complacent conviction that our schools are superior. In fact, it has been our belief that American children were receiving the best possible and most liberal training; not training for any specific future activity or part in the world's work, but merely a kind of intellectual apprenticeship for serious living. This kind of preparation having finally proved more or less inadequate for certain groups, educational policy is now undergoing a thorough revision, and nowhere is the reorganization more drastic or sincere than in technical training.

At the recent meeting of the Federation, one-half of the program was devoted to a discussion of Industrial Art. In this connection an exhibit was collected, from a limited number of places, chosen in every instance for some excellence of method or quality, to illustrate the best influences at work in the training of the American craftsman and designer. So far as possible the material was taken from schools and institutions actuated by native motives and ideals, and officered chiefly or wholly by American trained instructors. In every case save one, the contributions comprised executed work, which was avowedly intended to hold its own in professional quality, both as to workmanship and design.

The exhibition included textiles, ceramics, advertising and printing, interior decoration, metal work, etc., and occupied about 250 running feet of screen, 7 feet wide with an equal stretch of table space for ceramics and like products.

For some years we have had, here and there, craftsmen of ability and merit whose work was satisfying. But, in spite of the strength of the craft movement at times and in certain places, the

endeavor to develop a real and lasting public interest in industrial art was bound to fail so long as the public standard of appreciation remained stationary. The manufacturer and the advertiser usually followed the easiest way and tried to please the public; even the architect, the master craftsman of all, has been known to deplore the lack of public sympathy, meanwhile taking but the slightest interest in raising public taste to a higher level by training the younger generations.

Two influences of great and significant import were noticeable in the recent exhibition, and they bear upon the present question.

First. A few of the public high schools and art schools are making distinct and successful efforts to prepare students for commercial work, which because it reaches the whole public is more effective in establishing esthetic standards than painting and sculpture. These schools are in touch with business, and because of their large aggregate enrollment they are indirectly educating a considerable buying public.

Second. The teaching in these schools is evidently being done by individuals who are themselves producers, and who are aware of commercial as well as technical requirements.

Incidentally these teachers are being selected largely from among native trained artisans, somewhat imbued with the current artistic unrest and unrestricted ambitions. They are departing noticeably from classic tradition. They use native materials and processes on their merits, employ characteristic motifs and patterns, and infuse into some of their results, at least, a measure of the charm which belongs to a young civilization, to great wealth and elastic desires. If the results are at times too

brilliant or too frank, even lacking in restraint, is it not due to unlimited resources and opportunities? Frankly, the public can not understand the ripe development of classic and Renaissance ideals, nor should we base our education, either esthetic or otherwise, upon such ideals. We must choose our own with an eye only to the ultimate perfection of the past and not to its methods. We must elect to do the thing which, aside

from its beauty, is adequate now and in tune with our existence.

The exhibition shown at Washington indicated a healthy modern viewpoint. It was sincere and sound in purpose. Some of it was frankly commercial, which is natural and stimulating. It was exactly the type of robust, fundamental design which has in every period comprised the foundation upon which the fine arts have risen to their maturity.



ONE OF A SERIES OF TAPESTRIES WOVEN AT THE HERTER LOOMS FOR THE HOTEL McALPIN, NEW YORK

COPYRIGHT BY AND WITH THE PERMISSION OF THE HOTEL McALPIN, NEW YORK



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

ASSOCIATE EDITORS

CHAIRMEN OF STANDING COMMITTEES

Herbert Adams	Francis C. Jones
John W. Alexander	Percy MacKaye
T. Lindsey Blayney	Lee McClung
Henry Turner Bailey	F. L. Olmsted, Jr.
Ralph Adams Cram	C. Howard Walker

PUBLICATION COMMITTEE

Francis W. Crowninshield	David Lloyd
James Barnes	D. C. Phillips, Jr.
A. E. Gallatin	

BUSINESS MANAGER

Cheshire L. Boone

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE \$2.00 A YEAR

VOL. IV OCTOBER 1913 No. 12

WANTED: STUDENTS OF INDUSTRIAL ART

There are three viewpoints from which the subject of industrial art must be considered. First, in its relation to the individual; second, in its relation to the public at large, and third, in its relation to the nation. The individual primarily represents the producer; production is divided into two parts, hand work and machine work.

In his paper on the "Relation of Industrial Art to Education" Mr. Walker quite conclusively shows that remunerative employment awaits those who are capable of producing handmade articles of artistic design and fine workmanship. It has been found by those who have

made a careful investigation of the situation that the same is true in the field of industrial art, that lucrative employment awaits those of capability and training. Furthermore, when the director of one of our largest schools of industrial art was asked not long ago how many of his graduate students "made good," he replied, "All." This did not mean, of course, that every student in the school attains distinction, for many occupy, in the scale of the world, very modest positions, but each one is capable and in almost every instance does earn a living wage in congenial occupation. This means much. Compare the output of this school of industrial art with the majority of the schools of fine art. Take a school of about equal size—say an enrolment of one thousand students. In the school of fine arts out of this number one may win distinction, ten may achieve success, but what of the nine hundred and eighty-nine? The training in the art school fits for nothing else but the career of artists; indeed, unfortunately, it is apt to unfit the student for any other field of usefulness, with the result that the average of efficiency is reduced and a large number of potentially capable workers are lost to the State.

There is probably nothing more pitiable than the scores and scores of untalented students who are to-day, in this country, filling to overflowing the excellent schools of fine arts which public-spirited citizens have established and in many instances partially endowed. Unhappily in numerous cases the students do not seek the school—the school seeks the students. They are not impelled by overweening ambition to work, and if necessary to starve, to become artists, but are attracted to what seems a pleasant and paying profession by tales of great success, and by illustrated catalogues which, without intent, are not strictly honest. Every school covets success and takes pride in achievement. This is a day when boasting is current coin. We thriftlessly use up our largest adjectives, as it were, on "the small shower" and have literally none left for

"the deluge." No harm is intended, but much harm is done. We are encouraging inefficiency, lowering the standard of our art, reducing the wealth of our nation—that wealth which really signifies. What is the remedy? As we see it, a turning of the stream into the channel of industrial art, more stringent standards, and greater insistency upon efficiency.

The genius is the great stumbling-block in the way. He, or she, it will be argued, may not be sufficiently encouraged, may languish and die. But turning back the pages of history it will be noted that genius does not have to be encouraged, that in spite of obstacles it will make its way persistingly to success. We need not fear for genius. It is the one-talented many who require guidance and aid. And why should not these be directed to the rewarding occupations included under the comprehensive title of "industrial arts"?

Because a man or woman designs jewelry or fabrics, makes wrought iron or silver, is not to say that he or she shall not paint and exhibit pictures provided the opportunity offers and the ability is at hand. Indeed, the chances are that a good designer or craftsman or industrial art worker will paint a better picture, or else will have wisdom enough to recognize his or her limitations and therefore not exhibit it, than one who is expert in nothing and does not possess a knowledge of the elements of truly fine art.

We need good designers; the people who constitute the public are demanding more artistic production; save only in the matter of design our nation stands foremost among nations of the world in manufactures. There is opportunity along these lines; the way is open.

The Toledo Museum of Art is holding a Perry Centennial Exposition during July, August and September. The catalogue contains a number of interesting items associated with this event, including portraits by Gilbert Stuart, Thomas Sully, and other early American artists.

NOTES

MR. CHARLES M. FFOULKE ON TAPESTRIES

In October Mrs. Charles M. Ffoulke will issue an elaborate work on "Tapestries," comprising material collected by her husband during the last twelve years of his life. Mrs. Ffoulke's keen interest and first-hand knowledge has well fitted her for this task.

A biographical sketch of Mr. Ffoulke's life by Mr. Glenn Brown will serve as an introduction, and the following extracts will indicate both the scope of Mr. Ffoulke's work and the active part he played in establishing the American Federation of Arts.

"Association with men who were writing, or who had written, on the tapestries of their respective countries, naturally brought to his mind the need of a work in English on this subject, to educate our people and to arouse their enthusiasm for one of the noblest and most stately forms of decoration. In 1892 he determined to write such a work. Entering upon his great undertaking with his usual zeal, energy and intelligence, he proposed a work in three volumes: first, 'The History of Tapestries from the Early Copts to the Present Day'; second, 'A Full Description of the Barberini Tapestries'; third, 'A Description of the Art in the United States and Famous Tapestries Owned in This Country.' Although he worked zealously for seven or eight years collecting materials for this truly monumental work, it was never completed. A large part of it while in manuscript was accidentally destroyed. He bravely started again, and left many of his notes, completed descriptions and criticisms and monographs among his papers at his death. These are the basis for the forthcoming volume.

"Having thoroughly studied the subject he was anxious that America should profit from the art industries. He took an interest in the Fine Arts Commission and kindred bodies and it was his ambition to have associations from all parts of the country join in appreciation of art. In 1908 Mr. Ffoulke determined

to revive the charter of the National Academy of Art, and with the active support of Elihu Root, Henry Cabot Lodge, Henry Walters, J. P. Morgan, Charles L. Field, F. D. Millet, A. J. Parsons and W. E. Curtis, prepared to organize a Federation of Fine Arts, now the American Federation of Arts. The plan was successfully matured May 15, 1909, just a month after Mr. Ffoulke's death in New York."

Theodore Roosevelt in the following letter outlined the original purpose of the Federation which is being realized to a marked degree:

THE WHITE HOUSE,
WASHINGTON,
April 30, 1908.

MY DEAR MR. ROOT:

I am gratified to know that you are taking an active interest in the movement to organize a National Federation of Arts, and shall watch the progress of the movement with sympathy. I shall do all I can to promote it because such an organization can be made very effective for good. It will encourage our native art; it will aid in the establishment of galleries and schools of art; it will promote municipal art leagues, and village improvement associations; it will encourage higher standards of architecture for our public edifices, our business blocks, and our homes; also do much to educate the public taste.

I am glad to learn that it is proposed to hold a convention in Washington and you may count on me to do my share in making it a success.

Very sincerely yours,
(Signed) THEODORE ROOSEVELT.

HON. ELIHU ROOT,
Secretary of State.

COLOR ETCH-
INGS IN
NEW YORK

For the summer months the New York Public Library displays a collection of color etchings in the Stewart Gallery. The aim is to illustrate a variety of methods and treatment, and the several artists represented cover the field admirably. The list includes Raffaelli, Martin van der Loo,

Ranft, François Simon Roux, Pollack, Kasimir, Lux, Michalek, Guerard, E. Delâtre, Celso, Robbe, Preissig, Suppant-schitsch and Unger from other lands. This country is represented by Mary Cassatt, Hornby, Mrs. Congdon, Ertz, and Burr. The wonderful S. P. Avery collection has again furnished material.

The enthusiastic and loyal American will wonder a little at the comparatively meager collection from this country, however good.

The following gentlemen were appointed by the American Federation of Arts to represent the United States at the Congrès International Artistique at Ghent this summer:

Architects: Lloyd Warren, Glenn Brown, Cass Gilbert; *Mural Decorators:* John S. Sargent, E. H. Blashfield, Elmer E. Garnsey; *Painters:* Edmund C. Tarbell, Gari Melchers, George de Forest Brush; *Sculptors:* Paul W. Bartlett, Daniel C. French; *Archcologists:* Jesse Benedick Carter, Joseph C. Hoppin.

On August 15th the Peoria (Ills.) Society of Allied Arts was organized and elected officers. It comprises the Women's Club, the Peoria Art League, Bradley Polytechnic Institute, the City Planning Committee of the Association of Commerce, together with many public-spirited citizens. The new organization will be warmly welcomed as another indication of a sturdy, growing interest in art affairs, and consequently a richer social life.

IN THE MAGAZINES

In the *American City* for August there is a short illustrated notice concerning plans for developing Denver's civic center. It is noteworthy that this Colorado municipality publishes a semi-monthly magazine free to taxpayers, and devoted to local interest in city and county.

The Bulletin of the Worcester Art Museum for July contains a description of certain cassone paintings attributed to Benozzo Gozzoli, with reproductions

in half-tones. To the student the paper will appeal and the lay reader will find here and there a sentence or paragraph of historic movement, to repay his perusal of a rather technical discussion.

American Homes and Gardens for August presents an article on "Small Bronzes for the Home" which is worthy of attention because of the illustrations. One cannot tell people how to make a beautiful home because such a result comes only from desire for the choice, inspiring accessories in furnishing which, in selected aggregate, produce charm. In fact, the real mission of such articles as this is to play upon the potential emotion of esthetic pleasure, and open the way for its satisfaction. The text might have been more convincing.

The August issue of the *Fine Arts Journal* contains the ninth and last instalment of "The Art of the Master Impressionists." It deals with Futurism and related ideas. Whether one believes in post-impressionistic forms of expression or not (and, by the way, it is not necessary to understand in order to believe!) this discussion deals with movements which led to present day variations in artistic belief and practice. The whole series has been admirably illustrated and is to be issued in book form.

In *Arts and Decoration* for June there was published "The Revival of Black and White Drawings," by G. Mortimer Marke. It is a very slight, though suggestive contribution in that the illustrations typify a kind of drawing just now "in style" for advertising purposes. It is art because it is cleverly designed. This same June number also contains the third instalment of "Women Painters of Today—Mary Cassatt and her works." Although known better and more favorably abroad than in her own country, she has an enviable reputation in the United States, as a painter of childhood.

BOOK REVIEWS

ANCIENT STAINED AND PAINTED GLASS. BY F. SYDNEY EDEN. The University Press, Cambridge; G. P. Putnam's Sons, New York.

This is a small hand book—one of the Cambridge Manuals of Science and Literature which seem also to embrace art. No attempt is made to give an exhaustive account of the subject, but rather such data as may be helpful to those who wish to examine knowingly the remains of stained and painted glass produced before 1700, still to be found in old buildings. The subject is treated, it must be added, more from its historical aspect than from that of art.

THE ART OF COLOUR DECORATION. BY JOHN D. CRACE, F.S.A., Honorable Associate of the Royal Institute of British Architects and President of the Incorporated Institute of British Decorators. Charles Scribner's Sons, New York, Publishers.

In the pages of this book John D. Crace, a distinguished British decorator, gives certain principles which control the art of color decoration. What he has to say will prove of interest and value to the layman as well as to the professional worker. Mr. Crace emphasizes the fact that the "finest work only becomes truly decorative, however excellent, when it is made a part of the whole" and strives to convince "the artist who engages in mural painting that his picture, standing alone, without the support of other coloring to connect it with the architecture, can never beautify the building itself." From first to last he considers decoration in its relation to architecture. Decoration, from the historical standpoint, is not dealt with, but one chapter is devoted to a discussion of modes of treatment by great masters, and the numerous plates used as illustrations are facsimiles in color of drawings by the author from world-renowned examples in Italy. Little or nothing is said with reference to modern work. The illustrations are a noteworthy feature of this book, which has been given artistic form in publication.

WILL YOU

Do your part to extend the usefulness and scope
of the **AMERICAN FEDERATION OF ARTS?**

Will you see that **ALL** your friends know
about its present work—Exhibitions, Lectures
and its Magazine, **ART AND PROGRESS?**

For every new subscription (at \$2.00)
you send us, we will

EXTEND YOURS TWO MONTHS

Another dollar makes the subscriber an Associate Member

Last year the Federation sent out Exhibits to
23 cities, valued at over \$200,000. More are
demanded for 1913-14. To supplement these
activities **ART AND PROGRESS** must expand.

Name _____ Sub. _____

Address _____ Mem. _____

Business or Interest _____

Begin subscription with _____ issue _____

ART AND PROGRESS	-	-	\$2.00 per year
ASSOCIATE MEMBERSHIP	-	-	1.00 " "

The Washington Directory

MEZZOTINTS, GRAVURES WATER COLORS

PICTURE FRAMING IN GOLD OR HARD WOODS
HAND CARVED FRAMES A SPECIALTY

VENABLE'S GALLERY 1225 G STREET

MOORE GALLERIES

725-727 17TH STREET

MODERN OIL PAINTINGS

Framing and Restoring Oil Paintings

MOORE BROS.

PHONE MAIN 1184 FORMERLY WITH V. G. FISCHER

ARTISTIC BOOK-PLATES, MONOGRAMS CRESTS, COATS-OF-ARMS

WEDDING INVITATIONS
RECEPTION AND DINNER CARDS

BREWOD ENGRAVERS AND STATIONERS 519 THIRTEENTH ST.

HANDICRAFT STUDIO SHOP

1622 H ST., WASHINGTON, D. C.

HANDWROUGHT JEWELRY, INDIVIDUAL DESIGNS
POTTERY, BASKETRY AND METAL WORK

LEIZE R. GODWIN

ELIZABETH C. DAY

MUTH: ARTISTS' SUPPLIES

DRAFTSMEN'S AND ARTISTS' MATERIALS
OF EVERY DESCRIPTION AT FAIR PRICES

GEO. F. MUTH & Co., 418 SEVENTH STREET



FRINK
Picture Lighting

OVER 90 per cent. of the Art Galleries in the United States are illuminated by the Frink System of Lighting. This is conclusive proof of the superiority of this method of lighting galleries, pictures, book-cases, etc.

We have made a special study of lighting of every kind and description for more than half a century, and guarantee satisfaction.

Write for Catalog

H. W. JOHNS-MANVILLE CO.
Sole Selling Agents for Frink Products
New York and All Large Cities

F. W. DEVOE & COMPANY'S

Artists' Tube Colors

Canvas, Academy Boards, Fine
Brushes for Oil and Water-
Color Painting, etc.

THE STANDARD QUALITY

We make a specialty of Outfits
of Materials for Oil and Water-
Color Painting, Pastel, Crayon
Drawing, Leather Work, Tapes-
try Painting, etc.

Headquarters for STENCILS, COLORS,
BRUSHES, ETC., FOR STENCIL WORK.

EVERYTHING IN ARTISTS' MATERIALS
ARCHITECTS' AND DRAUGHTSMEN'S
SUPPLIES

Ask for Devoe's, and if your dealer
doesn't sell them, write for catalogue

F. W. Devoe and E. C. Reynolds Co.

101 Fulton Street and 171 West Randolph St.
NEW YORK CHICAGO

Please mention ART AND PROGRESS when writing to Advertisers

M. Knoedler & Co.

Representative Oil Paintings
by Modern and Old Masters
Eighteenth Century Mezzotints
Colored Prints and Engravings

EXPERT RESTORING

NEW YORK: 556 & 558 Fifth Avenue

LONDON: 15 Old Bond Street

PARIS: 17 Place Vendome

Macbeth Gallery

Paintings by
American Artists

Catalogues of Special Exhibitions Mailed on Request

William Macbeth

450 FIFTH AVE., NEW YORK

Please mention ART AND PROGRESS when writing to Advertisers





GETTY CENTER LIBRARY



3 3125 00610 3598

